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THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXIV APRIL, 1938 NUMBER 2

THE THEATRICAL CRITICISM OF WILLIAM ARCHER

EMANUEL L. GEBAUER
John Hay High School, Cleveland, Ohio

WILLIAM ARCHER began his journalistic career in 1873 at the age of seventeen by writing five articles on a trip he had made into Central Europe. In college he wrote regularly for the *Edinburgh Evening News,* and before his graduation from the University in 1876, he had published a novel in weekly installments and had written a farce which had been performed by a local Literary Association. He traveled extensively throughout his life in America, Europe, and the Orient and wrote books and articles on his travels. He wrote on international coöperation, on a political assassination in Spain, on education, on rationalism. His play, *The Green Goddess* (his only play of consequence), brought him in 1920, four years before his death, fame as a playwright. He wrote on the theory of the drama as well as on its history. He wrote on the psychology of acting, on the organization of a National Theatre. He wrote repeatedly against the British censorship. He translated most of Ibsen's plays. But the greater part of his life, he was a theatrical critic, writing on the performance of plays as he saw them in the theatre.

In his *The Theatrical World of 1893* he seems to be defending his love of the theatre. Not that he was really ashamed of his devotion; it was because it was his habit of mind to be logical, to be constantly ready with reasons for his beliefs, as it was his constant question to the playwright and actor: Is this consistent, is this probable? Early in his career as a dramatic critic (1885), he wrote an article on "The Duties of Dramatic Critics."[1] Having defined his philosophy, he practiced its tenets with but little deviation.

Theatrical criticism and literary critcism belong to the same rank in his mind. The theatrical critic is more powerful than the literary critic. He wields an immediate influence on the fortunes of the

[1] *Nineteenth Century*, XVII (Feb. 1885), 242–262. Reprinted in *About the Theatre* (London, 1886), 172–202.

play's production, he is a guide to the theatre's public, and he is a leader in developing a taste for better things.

The critics usually cannot get the public into the theatre to see a dull play, but they can keep the public away. The house full of people which applauds the author on the opening night is not as powerful as the dozen or so critics who will hurry away to write their impressions of the performance. They "can found a manager's fortune, treble an actor's reputation, make a play worth its weight in ten-pound notes or valueless as the paper it is written upon."

The critic has seen more plays and knows more about the theatre than the usual playgoer. He may not hope to influence the playwright nor the actor to any degree. The critic could save the manager certain loss were he consulted regarding the contemplated production of a play. The critic's real sphere of influence is his readers.

Archer conceived it his duty not to neglect that part of the theatre which appealed "to the lower life and thought of the age" (though the average critic seemed eager to "play down to his reader's foibles"), yet his ambition was to educate his public to the attractiveness of the drama that has permanent value. His ideal critic was a "guide, philosopher, and friend of dramatic literature." He wanted to develop in his readers a "liberal" frame of mind in relation to the stage, "equally remote from lax and cynical acceptance of what is base, and from contemptuous rejection of what is better, because it falls short, as yet, of the ideal best."

What are the qualities which the good critic, in Archer's opinion, possesses? That he should be honest goes without saying. Archer was especially scrupulous as to the influences which might deflect his judgment. He was ready to admit that the critic cannot be free from prejudice, but he felt that the critic must be free in the exercise of his preferences. The critic is to be positive in his judgment. "The one critical faculty on which I pride myself," Archer wrote, "is that of knowing when I am bored." When Archer was bored by a performance, we can be assured he did not keep it to himself.

Still, he held up before himself the standard of catholicity of taste. From this it follows that the critic must be an opportunist, not a perfectionist in his attitude, and Archer was frankly opportunist.

Archer saw objections to the practice of telling the plot of the play, but these objections did not prevent him from relating the story in a great many of his reviews. Indeed, his articles for the *Nation* (New York) toward the end of his career consisted of little else. His general practice, however, was to give an account of the

plot, criticizing it by the standards of probability and sound construction.

It has been said that theatrical criticism cannot have great value because it is written hastily against a deadline of going to press. Archer generally wrote for weeklies, and that made it possible for him to exercise deliberation and to gain a degree of independence. He could go to see a play a second time before he wrote his article. Moreover, for his monthly magazine articles (I have discovered nearly 150 of them), he could make extensive preparation. Archer generally knew exactly what he wanted to say and he said it clearly and precisely.

Every critic is a historian, and not only because he is familiar with the past but also because he is a recorder of contemporary events. Archer was not only a historian but a prophet as well. He looked forward to the coming of playwrights and a theatre that were expressive of modern England. When in 1886 he asked, "Is the theatre attracting, and does it deserve to attract, more and more attention from the educated and thoughtful portion of the community?" Archer thought on the whole the answer should be yes. It is interesting to note that while he was an ardent champion of Ibsen, he did not believe that Ibsen's plays would find a permanent home on the English stage (this in 1889, the year of his own sponsorship of the first production of an Ibsen play in England, *A Doll's House*). Three years later, Pinero was complaining that the performances of Ibsen were driving the public from native English drama. Archer's reply was effective.

> As soon as English playwrights can be found to treat of English manners, English conditions, English problems with something of Scandinavian or Neo-French earnestness, insight, daring, and talent, the breach will be healed and the doldrums will be over passed.[2]

Then on May 27, 1893, Arthur Pinero's *The Second Mrs. Tanqueray* appeared on the boards and Archer was enthusiastic. (Archer had heard of the play and had urged its production.) Thirty years later he remarked that perhaps he had over-praised the play, "but, if so, my part was much more honorable than that of the stonethrowers." (Shaw was among the latter.) In 1895 Archer announced, "Today we *have* a modern drama, or the beginnings of one."

Archer published his first book on the drama in 1882: *English Dramatists of Today*. In 1920 and 1921 he delivered a course of

[2] *Fortnightly Review*, XLVIII (Aug. 1892), 151.

lectures, published the following year under the title, *The Old Drama and the New*. His comment on the judgments pronounced forty years before is of some interest. Archer felt he could be proud in 1922 of having discovered the merits of Pinero and Jones in 1882, especially of Pinero.

In dealing with what Archer has to say about Shaw, we learn something about Archer's standards in criticizing drama. Archer had something to do with Shaw's writing *Widowers' Houses*. Reading it again in 1922, Archer said, regarding the first act, "I cannot but admit that a more unpromising first attempt was never made by a writer who was afterwards to do work of any note. Oh, but it is bad, bad! It is bad beyond the badness of those early days."[3] And the fault of that first act was the fault which Archer found with most of Shaw's plays. "Shaw," he said, "will sacrifice lightheartedly for the sake of a momentary effect, that logic of character and situation which the born dramatist holds sacred—the categorical imperative of his art."[4]

Shaw, in the preface to three plays by Archer, published after his death, held that Archer was bound by the Scribe formula of the well-made play. To this Archer would probably have replied that he insisted on logical construction (his book on *Playmaking* demonstrates that), but that it was Ibsen's method rather than Scribe's which he held up as a standard. Now it is true that Archer advised Pinero, in 1882, to adapt French plays in order to learn the technique of the well-knit plot. Well, Ibsen had studied Scribe to good purpose. Archer said that Shaw studied Ibsen's dramatic form "only to break it up and make hay of it." Archer's insistence on a closely knit plot and realistically drawn characters led him in one of the last magazine articles he wrote to attack symbolism and expressionism.

What is the relation between the arts of the theatre and literature? Archer's answer, as one might expect, was a common-sense one. He expressed his devotion to good literature in the theatre. The playwright's book may possess the qualities of good literature, but it does not become "living drama" unless it is performed on the stage. Literary merit is obviously not a condition for popular success on the stage, and it is right that such is the case. It is the critic's business to detect the dramatic quality in any given piece of work. This quality of being good stage material apparently varies from age to age. *The Recruiting Officer* (Farquhar) was once effective stage drama, but Archer admitted that it is now best read in the study.

[3] *The Old Drama and the New* (Boston, 1923), 343.
[4] *Ibid.*, 355.

Archer was fond of verse on the stage. It pained him that there were so few actors who had mastered the art of delivery and who had the sense of rhythm required to speak verse properly. He recognized that there were audiences who could not share his enthusiasm for plays in verse.

Before we take up the details of Archer's criticism of acting, let us see what he had to say about melodrama. We have mentioned that he strove for catholicity of taste. The oft-repeated comment on his play, *The Green Goddess,* was that here was Archer, the apostle of higher things in the theatre, writing a melodrama. I find that at no time did Archer look down upon this form of writing. In one of his early essays (1886), he defined melodrama as "illogical and sometimes irrational tragedy," and held that Victor Hugo's plays were made after this pattern.[5] He admitted that the style might not be exalted, but it was inevitable and, in its place, a source of keen amusement. After all, what is one to do when he dreams a plot as good as that of *The Green Goddess* (which was the case with Archer)?

And now as to Archer's criticism of acting. He seems to have changed his mind somewhat about the relation between the actor and the play. In 1892, he thought it was the play which makes the actor. Later, in 1909, he admitted that plays have owed whatever existence they had to the actors who played them, though he felt that the true relation is a subordination of acting to the play. Criticism of acting is less interesting than criticism of plays, Archer said, and, moreover, he was not so sure of himself in criticizing actors. On one occasion he was taken to task for not dealing with acting as Hazlitt and Hunt had done in their reviews. He replied that the characters in most plays which he witnessed were conventional, offering no problems, and unlike those great figures of Shakespearean tragedy about which tradition had accumulated. Hazlitt criticized actors in those rôles and could make comparisons between the performance of the same part by different actors. Moreover, the modern manager (this was in 1895) cast his plays according to type. Hence, while the critic may like the personality being expressed (it being a matter of self-expression rather than impersonation), he may, on the other hand, dislike the performer and be loath to say so, since he would be attacking a person and not the art of that person. When Archer had the opportunity to witness genuine acting, he had a good deal to say and it was generally well said. He especially was sensitive to matters of tempo,

[5] *About the Theatre* (London, 1886), 320.

voice quality, diction, and the identification of the actor with the character.

Archer was frequently amusing in his criticism of acting. The tempo of Beerbohm Tree's performance in *An Enemy of the People* distressed him.

> I sat on thorns during the Doctor's speech [Act IV]—I wanted to shout, "Go on! Go on! Don't let the thing down!" Compared with that which Ibsen designed, Mr. Tree's delivery was as a fitful breeze to a tornado.[6]

Marc Antony's speech, as Tree delivered it, was too slow also, and evoked another of those entertaining similes with which Archer was wont to point his criticism: "a rivulet, meandering drop by drop, as it were, through great expanses of silence."[7]

Miss Rehan was too deliberate as Lady Teazle and as Viola, but there were compensations in her manner and in her voice. Wilson Barrett's delivery, his "holy" way of pronouncing the names of his lady friends in the play, *Daughters of Babylon*, "appreciably protracted the performance: 'Elllll-na;' 'Ishshsh-sh-tar' with the first syllable dragged out like languishing concertina."[8]

Archer is specific in his remarks as a rule. He did not like Ellen Terry's delivery of Shakespearean verse, "with an emphasis on every monosyllable." Her Viola was an improvement in this respect over her other rôles. I do not recall ever having heard the word scenic used elsewhere in the sense in which Archer used it: "Ellen Terry had 'scenic instinct.'" The phrase is a useful one.

Archer's "syllabically punctilious ear" was ever alert to follow the actor in Shakespearean plays. Sir Henry Irving's Richard III pleased him as to its enunciation, but the pauses of the part destroyed its life. His comment on Becket conveys the delight Archer took in purity of diction.

> There is imagination, there is composition, there is—pray, Mr. Printer, indulge me with characters adequate to so startling an averment—There is DICTION.[9]

But on the whole Archer was not very sympathetic with Irving's reign at the Lyceum, and his review of the actor's Malvolio demonstrates this. Irving's limitations due to his marked facial contour, Archer discussed together with some general remarks on plasticity in the actor.

[6] *The Theatrical World of 1893*, 167.
[7] *Study and Stage* (London, 1899), 81.
[8] *The Theatrical World of 1897* (London, 1898), 30.
[9] *The Theatrical World of 1893*, 50.

His [the actor's] body should be a mere lump of clay for his imagination to model at will.[10]

Mrs. Patrick Campbell and Alla Nazimova seemed to Archer to be inveterate effect-hunters. He felt that Bernhardt was guilty in this respect also. Forbes-Robertson was too intellectual for Romeo. Parts of his Macbeth were good. It was Forbes-Robertson's diction that delighted him. Mary Anderson's voice and stage movement fascinated Archer. Alas! She did not adhere to Shakespeare's text in a production of *A Winter's Tale*. Archer printed a passage from Act II, Sc. i, in parallel columns as written by Shakespeare and as read by Miss Anderson with its five departures from the text and with its consequent failures in accent. He seemed never to have forgotten her stage movement. In 1916, upon Mary Anderson's return to the stage, he was as rhapsodical as he had been thirty years before.

Moving quite unobtrusively through the shepherd's revel (as Perdita) she was like a figure of a Grecian urn, or like "a melody that's sweetly played in tune!" If only Shakespeare could have seen it—or Keats![11]

Archer thought that Sarah Bernhardt's art was limited by her personality to expressing a "languishing sensuousness." Nature had endowed her with a physique to express her temperament, but in tirades and in expressions of despair, her impossible tempo and her rigidity of muscle destroyed all true effect. Nevertheless, her technique had been so perfectly mastered that she was always seen with pleasure. When Archer compared Bernhardt with Duse, he pointed out Sarah's superior stature, grace, and voice. Duse, however, was the interpretive genius, the true artist. And, it must be added, her personality quite overwhelmed Archer.

She throws her very being into her task, and while her intelligence keeps vigilant control of every gesture and accent, her whole physical organism responds with sensitive alertness to the touch of her imagination.[12]

The critic would be a hypocrite indeed who should pretend that his admiration for this actress was entirely unaccentuated by any sense of physical charm.[13]

Like Bernhardt, Duse sometimes hurried her delivery in her tirades. (It is interesting to note how Archer made excuses for her.) Duse would not read the verse that Archer loved to hear on the stage,

[10] *The Theatrical World of 1896* (London, 1897), 343.
[11] *Nation*, CIII (New York, 1916), 592.
[12] *The Theatrical World of 1895* (London, 1896), 209.
[13] *Fortnightly Review*, LXIV (1895), 307.

but then, he says, she could change prose into poetry. There were some things Duse could not do. She could not play a "crude or shallow personage." She couldn't play Cleopatra. ("She is not Cleopatra, but Cleopatrina, Cleopatrinetta.") "In her dread of becoming melodramatic, the Italian actress neglects to be legitimately dramatic." Usually she got her effects through intense, unforced emotion, but when she let herself go in a scene of "passionate argument and self-vindication," Archer was left speechless.

Granville-Barker says that Archer was not much interested in the decorative side of the theatre. Possibly not. I have found a number of remarks which he made on the subject. In the *Magazine of Art*, September, 1896, he lay down what he regarded as a fundamental axiom for the scene designer: the author's imagination and the audience are to be the guide. Even in 1886 he felt that the resources of the stage were adequate for the presentation of most of Shakespeare's plays. Archer had some fun with a few of the productions he saw; for example, Daly's *Midsummer Night's Dream:*

> Mr. Daly is the only person illuded by [his] "panoramic illusion." When Oberon says, "I am invisible," he seizes the opportunity to blaze forth like the Eddystone light.[14]

And the limelight when Tree played the Devil in Jones's *The Tempter:*

> He leads his limelight man such a dance that I should think that official must find life scarcely worth living with an actor-manager diabolising for three hours on end at his own sweet will.[15]

In 1885 Archer agreed that the tendency of stage decoration was toward realism, though neither accuracy of local color nor accuracy of historical setting always pleased him. The advent of the box set with its ceiling was hailed by Archer as a great advance, and he looked forward to exterior settings which should be just as realistic. On one occasion he was inspired with a vision of what a production of *Pelléas et Mélisande* might be if governed by new methods of stagecraft. (This was in 1895.) He praised well painted scenery. As far back as 1882, he praised scenery in the round, and some years later objected to flapping canvas and wood wings. We may see how his taste changed from 1895 to 1916 with regard to scenery. Seeing a production of the Elizabethan Stage Society in 1895, he remarked that "absence of any sort of pictorial background hampers the imagination." A setting of drapes seemed ludicrous to him. In 1908,

[14] *The Theatrical World of 1895*, 251.
[15] *The Theatrical World of 1893*, 220.

however, he was advising Beerbohm Tree to investigate Gordon Craig's settings, and in 1916, he was admiring Martin Harvey's *Hamlet* played before a set of curtains.

We do not have space here to discuss many of Archer's special interests as, for example, his remarks on cutting Shakespeare or his attack on Elizabethan and Restoration drama. His relations with Shaw might be the subject for a separate investigation. In Shaw's letters reproduced in Charles Archer's life of his brother, and in Shaw's affectionate introduction to the *Three Plays*, G. B. S. speaks of his dread of returning to England, to an "Archer-less London." Shaw berates Archer unmercifully on occasion, but Archer could have his fun, too, poking at his friend's "Shawpenhauerism," and his battle-axe manner.

Archer looked forward to a day when the theatre would again become the home of plays which were true to life and would demand thought and wide sympathies from the audience. He saw that day come. He was positive in his judgment. He was catholic in his tastes. He wished to make the best of the actual without losing sight of the ideal. The well-made play was his standard, with probable characters doing probable things, though he did not despise melodrama and musical shows. He was an exceptionally sensitive listener in the theatre, insisting on verbal accuracy and good diction. When a great actor like Duse was his subject, he wrote effectively on acting. His comments on stage setting interest us especially today because of their historical value. He was honest, often austere. Wrote Sydney Grundy:

> He fears no man, and he favors no man; when he praises, he praises with sincerity; when he uses the scalpel, he guides it with precision; and when he wields the sword, it is the sword Excalibur.[16]

He had, however, what Shaw called an incorrigible sense of humor. In a letter to Archer, Robert Louis Stevenson mentioned his "most sober, agile pen: an enviable touch: the marks of a reader such as one imagines for oneself in dreams, thoughtful, critical and kind."[17] Gilbert Murray, the erudite, wrote him,

> You really are a dam [sic] good writer. You seem to me to have a power of candid and wise and disinterested appreciation of things which I have rarely seen in literature, and also a power of putting your results in a wonderfully clear and persuasive way.[18]

[16] *The Theatrical World of 1897*, (London, 1898), XXVI.
[17] Charles Archer, *William Archer, Life, Work, and Friendship*.
[18] *Ibid.*, 342.

Archer was a man of many interests. His work in the theatre, however, is the basis of his renown. He was not a genius. But he earned this letter from J. M. Barrie in 1913:

> It was no outside influence, but yourself that made me struggle at plays as I have struggled at books. Quite apart from my own work, I consider you have done more for the English stage than any man living.[19]

Note: The author of this article has prepared a bibliography of 213 titles on Archer's theatrical criticism which is available to anyone interested.

AN INTRODUCTORY COLLEGE COURSE IN DRAMATICS

MONROE LIPPMAN
Tulane University

ALTHOUGH speech departments have made some effort of recent years ti standardize the beginning course in speech, there has been comparatively little attempt to carry this tendency toward standardization over into the dramatics side of the department. That there is much enthusiastic, and some intelligent and artistic, work being accomplished in college and university theatres all over the United States cannot be denied. However, despite the constantly growing interest and activity in theatrical production, there is a great deal of confusion as to what should be taught in the college courses in dramatics; particularly is this true of the introductory course. Evidence of this confusion can readily be found from a glance at various college catalogs and departmental bulletins, which show surprisingly little agreement as to what should be included in this course.

While I do not contend that complete standardization of course content is either practicable or desirable in all courses in the theatre arts, I do believe that some agreement on the content of the introductory course will go far toward setting up an intelligent and useful foundation for advanced courses in the study of the theatre. It is this belief that prompts this paper.

I do not offer my ideas as the only, nor even the best, method of teaching the introductory dramatics course; but I do offer them as one workable plan—based on several years of observation, experimentation and teaching—which satisfies what I believe to be the requirements of such a course. That this plan is open to question is readily conceded, but at least I hope it may serve as a starting point from which may be devised an intelligent, useful course.

[19] *Ibid.*, 342.

Catalogs from various colleges show that in some schools the introductory dramatics course lays emphasis on acting, in others on pantomime, in still others on stagecraft or some specific phase of stagecraft, such as scene design, scene construction, stage lighting or costuming. There are even "introductory" courses in which the chief consideration is play direction!

It is my belief that most of these fields of play production are too advanced to be given detailed consideration in the introductory course; they are highly specialized phases of the art of play production, and as such should be studied in advanced courses. A very large majority of students enrolled in the introductory course have had little or no previous acquaintance with the various problems of play production. Therefore it seems logical that before they can be expected to master the principles of so difficult an art as acting, so technical a field as stagecraft, and so comprehensive a study as directing, they should first acquire something of a background of the theatre, through a knowledge of the development of the field of play production, and of the medium with which they intend to work.

The introductory course is usually designed for four groups of students:

1. Prospective teachers and directors of school theatres.
2. Prospective directors, technicians and staff workers in community theatres.
3. Prospective actors, directors, technicians and staff workers in the professional theatre (usually a comparatively small group).
4. Students with a general interest or curiosity concerning the theatre and the problems of play production.

It can safely be assumed that the students in the first three groups will take advanced courses in play production, where they may specialize, if they so wish, in one or more of the specific fields. It is not unlikely that many of those in the fourth group will also enroll for additional courses; but even if they shouldn't, they will derive more benefit from acquiring something of a general background of the theatre and of the problems of play production than they will from a specialized course in one of the narrow fields for which they are inadequately prepared. If this is true, then I submit that the introductory course should not concentrate upon: (1) acting, because it is a complex and highly specialized art which requires one or more courses devoted solely to it; (2) a detailed study of stagecraft, because it is technical by nature and should come later, after the student has acquired a broad, organic view of play production, so that he may know where stagecraft fits into the picture; (3) directing,

because of all the phases of play production, directing requires the fullest knowledge of the theatre and of the many problems of producing a play. Not only should a study of directing be excluded from the introductory course, but it should be postponed until the student has had the opportunity to study all the other fields of play production.

What, then, should be offered in the introductory course? The problem is, first, to decide what the purposes of such a course should be. As I see it, this course should aim to provide the student with:

1. A background and appreciation of the theatre, through a knowledge of its development.

2. A foundation for further study in the many branches of play production, through an acquaintance with (*not* a detailed study of) the various phases of the field, and a synthesis of these phases into an organic whole. In other words, the student should be taught to recognize the importance of each aspect of a production, the relation of each to the others and to the production as a whole. He should get a broad, unified view of play production, not a narrow, limited one.

Assuming these to be reasonable aims, I believe that a consideration of the following material will go far toward satisfying these purposes:

1. *A survey of the history of the theatre.* This survey can be quite brief, and need not concern itself, in this course, with the history of the drama (i.e., dramatic literature), or with a consideration of the leading playwrights or actors of the various periods. However, it should cover the development of the outstanding features of the theatre from the beginning to the present time. Such a study will help give the student a better understanding and a fuller appreciation of the medium with which he plans to work.

2. *A detailed study of the physical theatre, which should be two-fold in its organization.* It should include: first, a consideration of the features of a useful theatre building; and second, a thorough study of the stage and its equipment. Despite the apparent beliefs of many teachers, a knowledge of architecture is not necessary in order that the student learn something about the desirable characteristics of the stage-house and the auditorium. He should know something of a well-proportioned proscenium arch, of good sight lines and seating arrangements, of a utilizable stage, of conveniently placed light outlets and desirable locations for the switchboard, and of adequate off-stage space for workshops, dressing rooms, storage and other useful purposes.

In addition, he should become thoroughly acquainted with the stage proper and its relatively permanent equipment. He should know what a gridiron is, a pin-rail and a counterweight system, and he should know how they are used. He should know something about the various types of cycloramas, their purposes and uses. He should know what traps, a wagon stage and a revolving stage are. He should know what a scene dock is, and a paint frame. In short, he should know the stage, its equipment and its uses thoroughly.

3. *A brief consideration of scenery and lighting equipment.* By this, I do

not mean a comprehensive study of either field. It is not necessary, for the purpose of this course, that the student know how to design a set, how to build a flat, a drop or other scene units, or that he know the various methods of scene painting. Nor is it necessary that he learn the physics of lighting and color, the principles of electricity, or various methods of lighting the stage. All that will come in advanced courses. But it is desirable that he at least be able to distinguish the various types of scenery and that he know a spotlight from a floodlight.

4. *An elementary consideration of acting.* It is unnecessary, in such a course as this, to spend a great deal of time on this subject. It is sufficient that some of the major problems of acting be considered very briefly, and that such consideration be supplemented by elementary exercises in bodily and vocal technique. By no means does this imply a belief that acting is of minor importance in the theatre; it simply means that for the purposes of the introductory course, it is necessary only to acquaint the student with some of the fundamentals of the art. He may study it in detail in later courses.

5. *The organization and functions of the production staff.* Here again, there is no need in this course of going into an exhaustive study of the duties of each department of the staff, but there should be sufficient consideration of the various departments, their duties and their relation to one another and to the production, to give the student an organic view of the entire process of play production. He should learn that a play is more than just a piece of literature, and that a production does not consist solely of acting, or solely of scenery, or lighting, or any one of the many other elements that go into its successful completion. He should learn that a successful play is the skillful combination of all these things expertly blended to make an artistic whole.

A course such as I have outlined need not be entirely theoretical —indeed, should not be, if we wish to increase the interest of the student. The student should be taken into the theatre and into the workshops as frequently as possible throughout the course, so that he may become acquainted with the actual work of production. He should be encouraged to work in the casts and on the production staffs of as many plays as possible, for such work will not only increase his interest, but will help him to integrate the material taught in the course.

To summarize briefly, a course such as this leaves the detailed study of such highly specialized and comprehensive fields as acting, stagecraft and directing to the advanced courses, where it rightfully belongs. Furthermore, it achieves, I believe, the two purposes outlined above: first, it gives the student a background and appreciation of the theatre; second, it provides him with an organic, unified view of play production and a foundation for further study in the more advanced phases of the field. In short, a consideration of such material comprises an introductory course which is actually introductory.

DRAMA IN JUNIOR HIGH SCHOOL

MARION F. F. BOOTS
Pipkin Junior High School, Springfield, Missouri

THE purpose of this article is to focus the attention of administrators, speech and dramatic instructors, classroom teachers in other fields, and parents on the status of speech and drama in our junior high schools and to suggest ways and means of providing a solution of the problem in the interest of child welfare.

When the junior high school came into existence, many traditions of the high schools and colleges were handed down to it, many of which have been discarded because they had no real place in the needs of the junior high school child. The traditions of dramatic productions have, in most cases, been carefully preserved and honored, regardless of the fact that they are just as out of place in the junior high school as secret social societies.

We are hearing more now than ever before about supplying the needs of our juniors, and it is high time that those teachers of speech and dramatics who have spent time and money on equipping themselves with knowledge and skills in these fields do something about bringing these subjects and activities to a high level in our junior high schools and do away with jealousy, rivalry, and competition. This is one of our most vital problems as we seek to learn and supply the needs of our children.

There is no place in our junior high schools for dramatic productions in terms of Broadway—no place for dramatic exploitation of students or faculty members. Whether the exploitation is conscious or unconscious, it does too frequently exist. The cure is to do away with "class plays" as an activity for a few members of a class who are merely being promoted from one grade to another, to remove the glamour and the profit, and to discourage well-meaning members of the faculty who have no knowledge of speech and dramatics from directing (we should say "coaching") plays.

Most of our junior high schools have on their faculty at least one person who is qualified to teach speech and drama. If such is not the case, the administrators should require certain teachers to include such courses in their summer graduate work. The fact that a teacher enjoys working with a dramatic group is not enough; she must have a certain amount of knowledge in order that the activities may be worthwhile to the children. These boys and girls are at the

delightful age where their natural imagination and dramatic instinct make creative work enjoyable. After having participated in such activities, they should be better individuals from the standpoint of citizenship and character.

An unskilled "coach," no matter how skillful she may be in other fields, can do more harm than can ever be righted. The difference between a coach and a director is this: a coach makes parrots of the children because she tells them every move to make and how to speak every line of the play (and usually she is wrong); the director merely uses the power of suggestion, after he has provided opportunity for every member of the group to understand the play from the viewpoints of background, setting, character, type, etc. Each child should be able to design his own costume and work out his own make-up problems, because he honestly knows the character he is interpreting. Through suggestion, the skillful director can inspire every member of the cast to do a piece of creative work that will leave him a more kindly, intelligent, and tolerant person for having had the experience.

Someone will say that even if all this is true, subject-matter for the junior high level is difficult to find. This we do not deny, but there are charming plays based on books that we recommend in our literature classes; and too, when the playwrights find that real creative work is being done in our schools, and that there is a demand for suitable plays, they will write them. Until they do, let the children write their own plays in their drama, creative writing, or English classes. Often their ability is more pronounced than we give them an opportunity to prove!

In the junior high school all dramatic production should grow out of and be a product of the speech and drama classes. If there are not enough teachers to provide this instruction to all the students, then do all the good possible with the few who can be accommodated. Students who are not interested in acting should not be forced to participate, but often they do make their way into a cast because of the "honor" heretofore attached to such an appointment. As soon as they have "won over" some classmate and have discovered the hard work involved, they regret having been chosen or having won the place and so become a disciplinary problem.

At least two major dramatic productions a year should grow out of the work of the speech-drama class. When these are ready to present to the student body and community, only a small fee should be charged for admission—just enough to cover the expense of pro-

duction and to make, if necessary, a small gift to the school, (if there is need for such a gift).

Most of our administrators are sympathetic with the idea of speech classes for the general improvement of the oral utterance of our native language, and for the correction of defective speech; but they are hesitant about providing time and teachers for dramatics as a creative art, because they have seen too much sham and exploitation in junior high school dramatics. We, as teachers of speech, cannot blame them. In too many cases, plays are selected because they are good "box-office" and the school needs money, a cast is selected from a group of the graduating class who have never studied speech or drama and whose knowledge of play production is limited to a few movies, and teachers are selected to direct who have little or no knowledge and skill in the field, but who are willing (or unwilling) to serve because they are members of the committee.

In order that our junior high schools shall march forward in this creative work as they are doing in other fields, and in order that we, as teachers and administrators, recognize and provide for the needs of these children, we must see to it that first, good speech is taught; second, that dramatic productions are an outgrowth of knowledge and skills learned in a well-organized speech class; third, that unqualified directors be discouraged from having charge of dramatic productions; fourth, that the glamour and profit be taken out of the productions. When these things have been accomplished, we shall have the fullest coöperation of our administrators, there will be an end to rivalry and pupil competition, an end to unwilling teacher-direction just because of being a member of a committee, an end to undesirable situations and results, and a definite place established for creative drama in our junior high schools where it so rightfully belongs. We shall give young America a sense of well-being, a chance to become better citizens and a better character from having done something creative because of a desire to do so. Our administrators and communities will no longer be haunted by those unpleasant companions of many plays: jealousy, temperament, long rehearsal hours, unfavorable publicity, and exploitation, but will bask in the light of the knowledge that the creative needs of their children are being taken care of well,—and out of it all, there may come artists in the theatre of the future.

Let us, as qualified teachers of speech and drama, face this need courageously and march steadily forward until we see these more favorable conditions realized. The quality of mercy has always been

strained where teachers of dramatics were concerned, and perhaps rightfully so, because we have so far failed in doing something about a most unpleasant situation. Now we face our administrators, co-workers, students, and community with the statement that we recognize the wrong and are willing to take steps to correct it.

THE BIBLE AS SOURCE MATERIAL FOR PUBLIC SPEAKING AND ORAL READING

THOMAS H. MARSH
Southwestern University, Georgetown, Texas

I. The Bible as Source Material for Public Speaking

One who is familiar with the Bible, and who is also familiar with some of our modern speeches, cannot but be struck with the number of times this one book of literature is used as source material for speeches. This statement does not, of course, refer to sermons, the majority of which are built on Biblical statements. The Bible is used in two ways: (1) direct references are made to Biblical selections; and (2) quotations are given.

An examination of a few speeches contained in a *History of American Oratory*,[1] illustrates the use of the Bible as source material for Speaking. Some of the Biblical references in these speeches have been intentionally omitted.

In *The Call to Arms*, Patrick Henry referred to the Bible directly three times. The first reference is found in Mark 8:16-18:

> And they reasoned among themselves, saying, "It is because we have no bread."
>
> And when Jesus knew it, he said unto them, "Why reason ye, because you have no bread? perceive ye not yet, neither understand? have ye your heart yet hardened? Having eyes, see ye not? and having ears, hear ye not? and do ye not remember?"

This quotation is paraphrased to read:

> Are we disposed to be of the number of those, who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation?

The second reference is used two lines later and is found in Psalm 119:105. "Thy word is a lamp unto my feet, and a light unto my path."

[1] Warren C. Shaw, (Bobbs-Merrill Co., Indianapolis, 1928).

Henry says, "I have but one lamp by which my feet are guided; and that is the lamp of experience."

In the same paragraph is found a Biblical allusion to Matthew 26:48-49, which reads:

> Now he that betrayed him gave them a sign, saying, whomsoever I shall kiss, that same is he: hold him fast.
>
> And forthwith he came to Jesus, and said, "Hail, master;" and kissed him.

This is paraphrased to read:

> Is it that insidious smile with which our petition has been lately received? Trust it not, sir, it will prove a snare to your feet. Suffer not yourself to be betrayed with a kiss.

In his famous *White Murder Case* speech, Daniel Webster used Psalm 139:9-12 in his peroration.

> If I take the wings of the morning, and dwell in the uttermost parts of the sea; even there shall thy hand lead me, and thy right hand shall hold me.
>
> If I say, "Surely the darkness shall cover me; even the night shall be light about me."
>
> Yes, the darkness hideth not from thee; but the night shineth as the day: the darkness and the light are both alike to thee.

In his charge to the jury, Webster concluded:

> A sense of duty pursues us ever. It is omnipresent like the Diety. If we take the wings of the morning and dwell in the uttermost parts of the sea, duty performed, or duty violated, is still with us, for our happiness or for our misery. If we say the darkness shall cover us, in the darkness as in the light our obligations are yet with us.

Thomas Corwin made a speech in the United States Senate on February 11, 1847, *Against War With Mexico.* He used the downfall of Napoleon as an example of what would happen to the United States if her greed for territory was not curbed.

"Thou shalt not covet anything which is thy neighbor's." "How is the mighty fallen!"

This first quotation is from Deuteronomy 5:21, "Neither shalt thou desire thy neighbor's wife, neither shall thou covet thy neighbor's house, his field, or his manservant, or his maidservant, his ox, his ass, or anything that is thy neighbor's."

The second reference is made to II Samuel 1:19, "The beauty of Israel is slain upon thy high places: how are the mighty fallen!"

A few additional citations, with the Scriptural passages indicated, but not quoted, will suffice to make clear the point under discussion.

SPEAKER: Theodore Parker
TITLE OF SPEECH: *Discourse on Death of Daniel Webster.*
DATE OF SPEECH: October 31, 1852.

1. "O, Webster! Webster! would God I had died for thee! (II Samuel 18:33).

2. Neither do I condemn thee, go and sin no more. (John 8:11).

3. Father, forgive them, for they know not what they do. (Luke 23:34).

4. The kindly doctor thought to sweeten the bitterness of death with medicated skill, and when that failed, he gave the great man a little manna that fell down from heaven 3000 years ago, and the shepherd David gathered it up and kept it in a psalm: (Psalm 23:144).
The Lord is my shepherd. Though I walk through the valley of the shadow of death, I will fear no evil. Thy rod and thy staff they comfort me.

5. Let the State go out mindful of his noblest, yet tearful for his fate, sad that he would fain have filled his belly with the husks the swine do eat, and no man gave to him. (Luke 15:16).

SPEAKER: Charles Summer.
TITLE: *The War System of the Commonwealth of Nations.*
DATE: May 28, 1849.

1. Far better, then, shall it be, even in the judgment of this world, to have been a door-keeper in the House of Peace, than the proudest dweller in the tents of war. (Psalm 84:10).

SPEAKER: Abraham Lincoln.
TITLE: *The House Divided Against Itself.*
DATE: June 17, 1858.

'A house divided against itself cannot stand.' I believe this government cannot endure half slave and half free. (Mark 3:25).

SPEAKER: Abraham Lincoln.
TITLE: *Reply to Douglas.*
DATE: July 10, 1858.

My friend has said to me that I am a poor man to quote Scripture. I will try again however. It is said in one of the admonitions of our Lord, "As your Father in Heaven is perfect, be ye also perfect." (Matthew 5:48).

SPEAKER: Henry W. Grady.
TITLE: *The South and Her Problems.*
DATE: October 26, 1888.

1. Liberty cried out to Texas, as God called from the clouds with Moses. (Exodus 19:3).

2. And the Son of God, who died for men, bending from the stars, put the hand that had been nailed to the cross on the ebbing life and held on stanch until the sun went down and the stars came out . . . (Mark 15:34).

SPEAKER: Henry W. Grady.
TITLE: *The Solid South.*
DATE: November 29, 1888

And here let them (the old men of the South) rest in honorable peace and tranquility until God shall call them hence to "a house not made with hands, eternal in the heavens." (Cor. 5:1).

SPEAKER: William Jennings Bryan.
TITLE: *The Cross of Gold.*
DATE: July 9, 1896.

You shall not press down upon the brow of labor this crown of thorns; you shall not crucify mankind upon a cross of Gold. (Mark 15:17).

SPEAKER: Albert J. Beveridge.
TITLE: *The Philippine Question.*
DATE: January 9, 1900.

The judgment of the Master is upon us "ye have been faithful over a few things; I will make you ruler over many things." (Matthew 25:21).

This analysis need not be limited to the speeches found in Shaw's book. These speeches were all made forty to one hundred years ago. An examination of the speeches of the best speakers of today shows no decrease in the number of Biblical allusions made. President Roosevelt is admittedly a good speaker. Note some of his speeches. The very title of his speech on March 4, 1933, came from the Bible: the "Good Neighbor" speech. (Luke 10:29-37).

In his address delivered before a joint session of the two houses of Congress January 3, 1936, the President, in speaking of some of the legislation carried through for democratic purposes during his first term, stated:

To be sure in so doing, we have merited battle. We have earned the hatred of entrenched greed. The very nature of the problem that we faced made it necessary to drive some people from power and strictly to regulate others. I made that plain when I took the oath of office in March, 1933. I spoke of the practices of the unjust money changers who stood indicted in the court of public opinion. I spoke of the rulers of the exchanges of mankind's goods . . . (Matthew 21:12).

Referring to the same group of people, the president continued:

Autocrats in smaller things, they seek autocracy in bigger things. "By their fruits ye shall know them." (Matthew 7:20).

The *Washington Daily News* of April 13, 1936, in an editorial commenting on the President's Baltimore speech, stated:

What it takes for political speech-making in common times does not ring the bell in these uncommon times. And the President rang the bell last night

. . . There he stood, the head of a government of human beings . . . Before this gathering sponsored by an organization of young people Roosevelt stated: "You ought to thank God tonight if, regardless of your years, you are young enough in spirit to dream dreams and see visions . . ." (Acts 2:17.) "Where there is no vision the people perish, and without leadership that sounds the note of hope, the spirit droops." (Proverbs 29:18.)

These examples furnish sufficient evidence that the Bible is a commonly used source of material for public speaking. Another picture is presented, however, when one sets out to discover to what extent the Bible is used as source material for oral reading.

II. The Bible as Source Material for Oral Reading

Oral Reading in the Miry Pit is a title hard to forget.[2] It has worried me somewhat since the first time I read it. My interest in the subject has lead to the decision it is necessary "to bring back his soul from the pit . . . (therefore) hearken unto me: hold thy peace, and I will speak." [3] Of course it would have been much better, if, as is written in the book of Job,[4] we could have been delivered from going down into the pit. However, as we are in, the words of the Psalmist are in order: "He brought me up also out of a horrible pit, out of the miry clay." [5]

If it be true that oral reading is in the miry pit, if and when it is, may it not be that the material being read has something to do with this situation? The material may be inadequate in its motive appeal. That is, all too often the selections do not include materials that make an appeal to our highest motives. The selections being used may not be harmful in the least. There simply may not be enough to them.

Using the Bible as source material may be one means of helping make our reading into a well rounded unit. The plea here is not that the Bible be used as the *only* source for material in a course for oral interpretation of general literature. That would be as one-sided a program as entirely ignoring the Bible. The purpose here is to ask why Biblical selections are not included as *one part* of the reading material. Every other source under the sun seems to be used. But the Bible, one of the best sources for the greatest of literature, is ignored. The question quite naturally arises, why?

[2] Quarterly Journal of Speech, November, 1935.
[3] Job 33:30-31.
[4] Job 33:24.
[5] Psalm 40:2.

Check your texts on oral reading and you will observe Biblical selections only by their absence. One of the latest texts on oral reading states: "Perhaps the greatest of all lyrics are to be found among the sacred lyrics of the Bible, which express deep emotion of the loftiest, most spiritual type." [6] After making this statement the author then proceeds to ignore the Bible as source material except for the inclusion of two Psalms, and one sentence from Paul. Even this slight notice is more than the majority of authors give to Biblical selections.

This omission of Biblical material in selections for oral reading cannot be because there is no general or popular appeal in carefully selected Biblical passages. They are loaded with it. Vida R. Sutton, at the general session on Oral Interpretation at the NATIONAL ASSOCIATION meeting in Chicago two years ago, stated that of all the material read orally over the radio, Biblical selections brought in the greatest number of written responses from listeners. The omission of Biblical material cannot be due to lack of student interest. The writer has seen more than one so-called "indifferent" college student become serious when confronted with:

O Lord, thou hast searched me, and known me. Thou knowest my down-sitting and mine uprising, thou understandest my thought afar off.[7]

Lord thou hast been our dwelling place in all generations. Before the mountains were brought forth, or even thou hadst formed the earth and the world, even from everlasting to everlasting, thou art God.[8]

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty.

I will say of the Lord, He is my refuge and my fortress: my God: in him will I trust.[9]

These quotations, with scores of others, are too rich in content to be completely cast off. Is it possible that we are afraid to appeal to the best that is in our students?

[6] Margaret P. McLean, *Oral Interpretation of Forms of Literature* (E. P. Dutton, 1936.)

[7] Psalm 139:1-2.

[8] Psalm 90:1-2.

[9] Psalm 91:1-2.

NEW APPROACHES TO AIMS IN INTERPRETATIVE READING IN TEACHERS COLLEGES

MARY VIRGINIA RODIGAN
State Teachers College, Milwaukee, Wisconsin

CERTAIN well-defined situations current in teachers colleges today face the teacher who undertakes to present a course in Oral Interpretation. First, it is almost universally true that Interpretative Reading is not an isolated speech course. Because it is related to Fundamentals of Speech in content, to Voice and Diction in personality development, to Dramatics in esthetic principles, it becomes necessary to avoid duplication. The course in Interpretative Reading must have a dominant aim and content differing from these courses.

In the second place, most teachers colleges demand professionalization of subject matter. Third, interest in the process of integration (both of personality and of subject matter) has challenged us to restate what we can hope to accomplish by keeping Interpretative Reading in a college curriculum.

The problem of meanings is two-fold—how to find them and how to express them. It is evident that the business of a reader is the communication of meanings in literature. Today we accept more readily the fact that meanings in literature are to be communicated not merely by the process of improved techniques, but rather through the medium of individual personality, working in conformity to the principles of esthetics and to social interests. The diagnostic process involves both the meanings in literature and the personality of the reader in reply to the challenge—What does the content demand? What can the reader's personality (and experience) bring to bear upon this content?

The dynamics process in reading, answering the question: How can the reader present this content to an audience vividly and with good taste in order to insure both understanding and enjoyment on the part of the audience?—involves the study of esthetics, social psychology and techniques.

Challenges both outside and inside the speech group help us further to shape our objectives in relation to the reading of meanings. There is a recurrently appearing belief that *only* silent reading is essential,—that in life there are not a sufficient number and types of occasion demanding oral reading. Yet it remains evident that people get more from hearing readers of greater experience (not merely

of greater skill) read literature than they can get for themselves from the same literature, in terms both of understanding and of joy. Teachers, therefore, it would seem, should be able to read well and children should be taught to read well.

Next, interest in dramatization at elementary and high school levels, and in the correction of speech defects, has helped to crowd out oral reading and caused silent reading *only* to become more firmly intrenched. It seems odd that those who admit readily the therapeutic value—or at least the stimulus to personality growth through the medium of dramatics and speech correction—seem to forget that the content and procedures as well as many of the objectives for all three phases of speech work are identical.

Moreover, speed and comprehension tests in reading have hindered us! Those students who are most appreciative of emotional nuances and sound values have slower speed ratings (greater enjoyment), but no greater comprehension *of the type that can be recorded on test blanks and scored!* Within our own field our greatest set-back and greatest challenge to the formation of new aims lie in the fallacy of contests, exhibitionary procedures, and drills on skills rather than on the meanings and intrinsic personal growth of students.

Mr. Theodore Morrison at Breadloaf in 1937 gave a talk on the *Right of the Audience to be Protected from Emotionalization by Readers* which was highly indicative of the revolt that the effects of these procedures has had on intelligent listeners and authors. The poor material used and the effort merely to "entertain the crowd" causes us to remind ourselves and our students constantly that the beautiful and the new are as interesting to audiences as the amusing.

Finally, the failure to relate the handling of material with the content, form, and style of the piece of literature itself has hindered us. "She reads everything dramatically" or "lyrically" has often been heard. Sophisticated content, and the elliptical and cryptic style of our modern day have helped to eliminate some bombastic tendencies on the stage, though it must be admitted that the hyper-casual style which supplanted the earlier romantic and heroic tendencies may already have become uninteresting.

In facing the problems arising from suggestions for integration, we must still face the reading of meaning and the study of techniques of effective reading. Our aims seem to define themselves as three,—esthetic, therapeutic, and functional. In integration with literature and the fine arts, we share esthetic ends: our media are meanings (vivid, true, beautiful), form (design), style (realism, fantasy,

abstracts, etc.). With psychology and mental hygiene, we share therapeutic ends: we deal surely in the objective revelation of personal processes in emotional life and conduct; we deal simultaneously with expressive and corrective attitudes. With education we share the functional end—to prepare us to teach *by means of oral reading* (interpretation) or to teach reading (and its related speech activities).

From this it becomes more apparent that the content of the course in Interpretation must

A. Enlarge a cultural background in new ways—not merely introduce a literary background.
B. Afford objective consideration of subjective problems.
C. Help a teacher to handle teaching of oral reading to younger students more successfully.

It will easily and wisely be admitted that the course in Interpretative Reading in teachers colleges will not aim to prepare platform (artist-) readers, but rather will provide for improved reading ability and personality of teachers, *"more cultured* teachers," "teachers of *more interesting personality,"*—and better *teachers of reading.*

Tests of results will deal with

A. Knowledge of basic principles in esthetics
   1. The individual and social significance of a work of art
   2. Process of creative imagination
   3. Tastes
   4. Contrasts, rhythm, movement, design, focus and dominances, realism, symbolism, romanticism,—style—in a work of art
B. Individuality of reader
   1. Flexibility
   2. Expressiveness
   3. Perception
   4. Maturity
   5. Sympathy
   6. Spontaneity
   7. Intensity
   8. Sensitivity
   9. Healthy objectivity
   10. Social vividness
C. Improved ability of teacher of reading
   1. To handle the problem of meanings with enthusiasm, vividness, maturity of realization—rather than for exhibitionary or program purposes. (*Free* expressiveness on the part of the student will be noted in his simplicity, sincerity, spontaneity, variety, and intensity).
   2. To diagnose abilities, and to suggest aid for overcoming difficulties of children in oral reading.

These tests should answer objectively the ruling problem—what does the content (of a piece of literature)—its form and its style—involve, and so how can each reader present that content vividly to an audience in his own way, with good taste?

To achieve these purposes, there are several outstanding needs to

be met. We must strengthen motivation for oral communication through reading. We must seek occasions that are more frequent and varied; we must use material for mutual knowledge and for discussion as well as for entertainment. In respect to these things, radio has indicated a variety of ways. We must develop suitable styles of reading for this modern kind of content—for subjectivity (the nervous rhythms and elliptical phrasing of a MacLeish), for discussional, social-trend material, with its simple, direct, personal force. We must create outside our field a better understanding of the reasonableness and simple sincerity of the interpretative reading process. Incidentally, we may have to look to our terminology: *Dramatic* Reading? *Oral* Reading? *Platform* Reading—what do they mean to us and to those outside our field? Finally, we must show results in terms of daily spoken language and manner,—more vitality and more sympathy. The reading aloud of beautifully constructed passages of great writing, through the medium of the recreative process, should help us to communicate such passages—and our own meanings—with accurate, mature, subtle, pleasing personal emphasis.

In the last analysis we might apply educational procedures more vitally. We might recall that

1. Readers never should do more than they think and feel.
2. Rich meanings can be arrived at in many ways—but they must have clarity, reality, vividness, and a sense of truth.
3. Meanings are more important than techniques, though improved techniques may release new or more meanings.
4. Action is no longer merely a problem of "bodily movement," "physical support," but of "design," obeying laws common and basic to all arts and responsive to personal meaning.
5. Voice and diction are no longer merely a study of production and use of tone and word, but of individual and social significance of a reader's imaginative, emotional, and cultural vitality.
6. Techniques are not to be thought of merely as skills in reading, but rather as manifestations of personality and of aesthetic forces—and therefore, basic to all teaching. They form the link between subjective and objective procedures.
7. Interpretative Reading is not merely an end in itself, but is a means to a more effective individual, professional, and social life.

LISTENING

HARLEN M. ADAMS
Menlo Junior College, Menlo Park, Cal.

IN 1926 a committee of the National Council of Teachers of English conducted a survey. Replies were received from 2,615 persons in three hundred towns in thirty-five states. On the basis of the returns, which indicated the types of language activity most used and most important in daily life, the Committee, with John M. Clapp as chairman, made the following recommendation:

"The schools might well devote more attention to a number of the language activities which, according to the returns, are widely used by persons of the many callings and social groups reporting, and which are reported as giving much difficulty. These activities in particular are: Interviews: word-of-mouth inquiries, reports to a superior, instructions for subordinates, conferences. Conversation: with casual acquaintances, at social gatherings, over the telephone. Public speaking: informal discussion, preparing addresses. Writing: informal notes and memos for one's self; formal notes of invitation, introduction, etc. Reading: legal documents. Listening: to an interview, a conference, or a public meeting."[1]

This quotation from the report is presented for the sake of pointing out certain needs which the ordinary English curriculum is not yet satisfying and by way of calling attention to the four aspects of the teaching of English; namely, writing, reading, speaking and listening. (Note the cover of the *English Journal.*)

But in the ten years and more since that report was made, what has actually been done in the field of listening? One of the best studies of the subject is that by Paul T. Rankin,[2] in which he shows that listening ability is by far the most frequently used ability in communication in actual every day life situations, yet in school time devoted to the study (on the elementary school level), listening receives the least emphasis. His figures indicate that while listening is used in life three times as much as reading, yet in school it receives less than one-sixth as much emphasis. He concludes further that listening ability can be measured with ease, that it varies widely in different people, that it does not correlate more highly with intelligence than other skills, and that it can be developed, though without special training it does not develop to a degree adequate for life needs.

[1] *The Place of English in American Life,* (Nat'l C. of T. of E., 1926), 46.

[2] P. T. Rankin, "Listening Ability," *Chicago Schools Journal* 12:177-179, 417-420, Jan., June, 1930.

More recently particular attention has been given to radio listening. *Education on the Air,* yearbooks of the Institute for Education by Radio, offer especial help in this field.

The writer takes the position that speaking and listening cannot be separated. Probably all teachers would agree on this point, but they then focus their attention upon the teaching of speech and apparently assume that skill in listening will somehow be acquired. The importance of such a skill is, furthermore, rather taken for granted without statement. It should be noted, however, that its importance is significant throughout all types of speech situations. C. B. Parks in discussing "Ways of Improving Conversation" (*Educational Method,* March, 1937), lists listening as one means for such improvement. Counselors, mental hygienists and psychiatrists have long recognized the importance of their listening to all that the patient has to say, and, also, of willingness and ability to listen as aspects of good mental health.

The suggestion, then, by way of introducing some teaching techniques, is first and foremost that the class in oral English or any type of speech work might well place its emphasis upon the listener rather than upon the speaker.[3] Speech is, after all, communication, and communication requires at least two persons: a speaker and a listener. The former is clear and effective only when the listener understands and responds to him. The development of good speakers (in informal conversation or formal platform speaking) may well proceed by giving attention to the development of intelligent listeners. The effectiveness of a speech student may be evaluated in terms of the listener's reaction, provided the listener knows how to react intelligently.

The four following procedures have been found helpful in any English or speech class where a student stands before the group and speaks formally or informally on any type of topic.

1. While the student is speaking, each member of the audience records for the talk or report a topic sentence for each apparent paragraph, and his statement of the purpose of the talk (for example: to entertain, to inform, to arouse, to convince, etc.). These two factors test the speaker's ability to organize his material so that the listener can follow it and to present it so as to get the reaction which he desires. The procedure requires on the part of the audience courteous and thoughtful attention, the ability to follow the development of an idea, and a consciousness of the purpose a speaker may

[3] See R. C. Borden, *Public Speaking As the Listener Likes It.*

have and of the intellectual or emotional effects upon the hearers.

2. A slightly more difficult device is that of having each member of the audience try to anticipate the next idea of the speaker. The listener's written report would be in the form of an outline which might be logical or the reverse according to whether the speaker was well prepared or not.

3. A valuable method of developing critical listeners, especially to the more or less formal speech, is through the use of an evaluation chart. One type of such chart used by the writer is that of an outline of the qualities of the speech, such as the following:

I. Content
   A. Well chosen, interesting material
   B. Clear purpose
   C. One theme, well unified
   D. Careful selection of detail
II. Organization
   A. Attention-getting introduction
   B. Good proportion and subordination leading to climax
   C. Easy transitions between natural sequences
   D. Effective conclusion
III. Delivery
   A. Natural, sincere manner
   B. Evidence of mental, physical and social poise
   C. Pleasing vocal qualities
   D. Effective rhetorical style
   E. Meaningful gestures
IV. Audience
   A. Shows consideration for audience
   B. Receives good response from audience

After the students have discussed the meaning and more detailed aspects of each sub-topic, each member of the class checks on the outline those points in the speaker's talk which he thinks good. The speaker can then prepare a composite summary of the class response to his efforts. The auditors, meanwhile, have had a directed experience in intelligent listening.

4. On the basis of notes taken during a student's oral presentation, the rest of the class may, after the talk, determine the major ideas presented. Especially valuable to both speaker and listener, after a number of talks have been presented, is an oral discussion and evaluation of the best stated points of view.

It is well to note, by way of summary, that listening is one of the four major aspects of the teaching of English, perhaps the most neglected, and that the listener may well be the focal point of emphasis in the so-called speech class.

THE INTERCOLLEGIATE FORUM

D. W. MORRIS
University of Maine

I. Our Use of the Forum Plan in Maine

TWO years ago, at the National Convention in Los Angeles, Professor Williamson proposed a major change in intercollegiate speaking.[1] He hoped the proposed plan would develop our speakers more in harmony with our present day social attitudes than our old forms of intercollegiate debating were doing. His proposal was an application of forum and panel technique to the intercollegiate speaking situation. As a result of Professor Williamson's suggestion, a plan similar to his original proposal has been tried by the three Maine colleges (Bates, Bowdoin, and Colby) and the University of Maine. Four such forums have been held. A representative from the University of Maine took part in a similar forum with the College of the City of New York, New York University and Ursinus College. In fairness to Professor Williamson's proposal, our plan as developed in Maine is to be briefly described and compared with the original plan.

In each of our forums a faculty member or administrative officer has served as chairman. A student from the host college has given a short introductory speech of about five minutes in length to open the general field of the problem to be considered in the discussion to follow. After the introductory speaker, there are three main parts of the program or forum. First, there are four speeches, one by each speaker from each of the four different colleges. Second, there is a forum period in which only the four college speakers participate. Following that there is an audience forum in which anyone present may take part.

The four speeches of the college representatives are each about seven minutes in length. In these speeches the speaker presents an informative explanation of one viewpoint of the problem under discussion. Sufficiently in advance of the date of the forum, the general field is divided and the viewpoints for these four initial speeches is drawn by lot. Since these initial speeches may be purely informative, no speaker is bound to argue for a viewpoint not his own. The aim of these four initial speeches is to place before the audience a diversity of possible solutions of the problem with a fair explanation of each.

[1] Areleigh B. Williamson, "A Proposed Change in Intercollegiate Speaking," Quarterly Journal of Speech (XIX, 1933), 192–206.

In the second part of the program, or the forum of the four college speakers, each representative speaks as recognized for as long as he wishes up to a maximum of eight minutes. During this forum the speakers are free to follow their convictions. They are not bound to any position. Four viewpoints have been presented. A speaker may cling to any of these or a combination of them or may even evolve a new viewpoint. The aim is to arrive at an understanding in regard to the problem under discussion. The understanding may involve ironing out of differences to arrive at an ultimate agreement, or it may result in a clarification of fundamental points of difference of opinion.

Following the forum of the four college speakers, the discussion is passed on to the audience. The members of the audience may ask questions of any of the speakers, or contribute to the discussion in any manner they choose. It is hoped that the spirit of the earlier part of the program will continue into the audience forum. This spirit is a spirit which attempts to proceed from accurate information to a coöperative discussion.

The similarity of our forum to the proposal of Professor Williamson is self-evident, but there is one fundamental regard in which our forums, in form at least, have deviated from Professor Williamson's plan. He conceived each of the speakers advocating from his first appearance a solution of the problem under consideration. In our forums the speaker in his first appearance explains a possible solution, advocating it or not as he wishes. Professor Williamson suggested that each speaker decide in advance the solution he wished to advocate, so that from the beginning he is advocating his real convictions. For our forums, after a problem is chosen, the four most prominent suggestions for solution are selected. It is felt that these four solutions should be presented to the audience. To preserve intellectual honesty, a speaker can merely explain the solution or viewpoint it falls his lot to consider. Later in the forum of the speakers, he is free to follow his actual convictions. It is felt that the spirit of Professor Williamson's plan has not been violated. In each of our forums, one or more of the speakers has deserted, in whole or in part, the viewpoint he explained in his initial speech. There is an obvious possibility that a speaker might draw by lot for his initial explanation the viewpoint with which he is in intellectual agreement. It is not important if he does not, for he is not bound to advocate the viewpoint, but merely to explain it.

II. A Consideration of Our Application of the Intercollegiate Forum as a Type of Intercollegiate Speaking

With the background of its use in the Maine colleges, the Intercollegiate Forum may well be examined as a type of intercollegiate speaking. One of the best compliments to the forum plan yet heard was meant to be a criticism. An individual who has frequented courtrooms a great deal, after listening to our last forum said, "This type of speaking is not very good training for a lawyer." When asked why it was not good training for a lawyer, the individual replied, "There is no practise in upholding what the speaker knows is untrue." Leaving aside all possible implications and accusations underlying that remark, we have left a real tribute to the forum. In the forum, a student has a chance to express his own convictions.

In making his proposal, Professor Williamson, waiving all other possible objections, laid one major criticism at the door of intercollegiate debating. His point was that debating as practised today is not "effective in presenting ideas to others or in rendering a composition articulate and effective with audiences." Of the four forums we have had in Maine, two were effective in presenting ideas to an audience; one was very ineffective; and one was very effective. The three lacking in effectiveness were not lacking in this important requirement because of the general procedure, but because of definite faults in the planning and execution of the forums. These faults will be dealt with shortly when mention is made of needful cautions to be observed.

The greatest advantage of the forum plan as against intercollegiate debating is that it affords, by its very nature, a possibility of serving as a more definite stimulant of thought to the individuals in the audience. It is true that we are interested in our students. We welcome with eagerness anything that will enable them to tread more easily the path of straight thinking, that will encourage them to more earnest research, that will train them in the niceties of composition, and that will make them more effective in carrying ideas to audiences. But it is helpful to pass the rostrum and consider the persons in the audience. It is something to convey to an individual in an audience some idea or other that we may have. It is something more so to place a problem before an individual, together with possible solutions of that problem, that he will think for himself in regard to it. It is this opportunity that is provided by the forum. In the forum the steps develop naturally to the end of audience participation. First, we have the unfolding of the problem, then possible solutions explained,

then the example of give-and-take discussion set for the audience by the speakers on the platform. It is then only a natural step to pass from this stage of mental participation to the actual participation which is provided for in the audience forums.

The Intercollegiate Forum has its difficulties. One of the most serious objections is the tendency of the college speakers to carry into the forum a technique or method of procedure more or less commonly observed in intercollegiate debating—the tendency to take a viewpoint and uphold that viewpoint relentlessly and, at times, dogmatically. In one forum, a speaker in whom this tendency was most noticeable was a man who had had very little experience in debate. His dogmatic, unreasoning attitude had been less in evidence in his few debates than in the forum in which he participated. The point to be made here is that merely placing students in a situation in which they have a chance to do some coöperative thinking does not assure that they will function in that manner.

In our forums there has also been a very noticeable tendency on the part of the speakers to lose much of the possible value of the forum-discussion part of the program by making speeches of such length as to use most or all of their time allotment. If shorter talks were given here, allowing more time for cross-questioning and cross-comments, the actual interchange of ideas would be greatly facilitated. Another fault of our forums has been the inclination on the part of the college representative to continue their forum into the audience forum instead of retiring into the background, except to answer questions as directed at them.

There are some criticisms of the Intercollegiate Forum generally which will perhaps apply as well to any other version as to our own. The difficulty of arranging for a forum is quite a little greater than for an intercollegiate debate. At least, one more school must be dealt with, and if four schools are to participate, the burden is increased still more. The introductory speech must be approved by each representative. The chairman must be selected with more care than for a debate. Provision must be made if there is to be a summary by an authority. Finally, more time in arranging for an event means possibly fewer events.

If the difficulty is great for the arranging of a forum between schools within something of the same region, the difficulty is increased when we consider its use on a trip. It is also true that if on a trip we meet two or more schools in a forum, we have lost whatever value there may be in visiting the other one or two. The situations would be reversed in the case of a visiting school.

Perhaps a more fundamental criticism is that the effectiveness of the forum stands a good chance of being ruined by one poor speaker or by a poor chairman. This is true because of the nature of the forum. A speaker participates from beginning to end. He appears before the audience time and again. If he is a poor speaker, if he is out of tune with the others, the result upon the audience forum is more or less paralytic in its nature. The stimulation necessary for a spirited forum of the college speakers is largely dependent upon the virility and ability of the chairman. The success of the audience forum can be greatly handicapped by the officiation of a lack-lustre chairman.

In working for a successful forum, there are several things that might well be held in mind. In view of what has just been said, the first thing to be mentioned here is the matter of the chairman. There is need of a chairman who not only can preside with grace, but one who also can stimulate thought and lead discussion. As the forum was originally designed, an authority in the field under discussion was to give a summary of the trend of the forum at its close. This individual might or might not act as chairman. Our most successful forum was held under the chairmanship of an administrative officer, not a specialist in the field under discussion. He was, however, skilled as a presiding officer. No one was assigned the duty of giving a summary. However, an authority in the field was the last person to speak from the floor in the audience forum. His speech was more or less a summary of the evening's discussion and the chairman wisely closed the meeting at the end of this man's speech. It seems preferable, if possible, to accomplish the summary in this more informal fashion.

It is important, too, that the speakers be encouraged to avoid using debate technique in the forum. This is, of course, purely a question of mental attitude on the part of the student. If a speaker should find it his lot to explain in his initial speech a viewpoint not his own, he should explain that viewpoint fairly. Whether he believes in it or not, it is his duty to the audience to give an accurate account. One of our forums was greatly handicapped because one of the speakers resolutely closed his eyes to all fields except that which he had chosen as his own pasture. When the speakers arrive at the college forum, they should be urged to make the forum a real forum rather than to use this time merely to give four more speeches. This could be done arbitrarily by setting a maximum time limit to govern each speaker each time he is recognized. It would seem better to

avoid this artificial method if possible. Certainly the college speakers should not be allowed to continue their forum into the audience forum. Here the responsibility is largely on the chairman.

If there is to be a successful audience forum, it is important that the general problem of discussion be within the scope of audience participation. The whole forum in its development has in mind one major objective—to stimulate thought and discussion in the members of the audience. This objective is frustrated at the beginning if the problem under consideration is too technical or too involved to be discussed sensibly by the individuals in the audience. In one of our forums, the problem under consideration was this: "What form of government is best for the United States?" This problem was rather well-fitted to audience discussion. In another of our forums, the problem considered was our national monetary system. That was before Mr. Roosevelt settled it all for us. In discussing the monetary system, four possible solutions were explained and discussed: the gold standard; managed money; international gold exchange standard; and international bimetalism. There was an interesting discussion by the four college speakers, followed by quite an interesting forum among them. There was no audience forum. No one had anything to say. The subject was not one which the members of the audience were qualified to discuss. In still another forum, the aim of the evening was to arrive at some sort of an evaluation of The New Deal. The discussion was started by an explanation of four different attitudes of today: on the fence; conservative; Roosevelt ian; radical. The audience discussion was unusually hearty and spontaneous.

III. The Proposed Future Use of the Plan

The question now logically arises—what about the future? The Intercollegiate Forum seems worthy of continuance merely on its own merits. It may be because it is something new, it may be because the four Maine colleges have coöperated admirably to make the forum successful—but whatever the reason may be, the fact remains that the forum in practice has proved itself worthy of perpetuation.

It is quite probable that the decision does not lie with us as to whether or not forum-type discussions are to continue as a part of college life. The question is not—Shall we have forums or shall we not? Rather it is—Shall we or debating directors sponsor such forums, or shall they be sponsored by others? The proposal of Professor Williamson did not spring from a fertile imagination—he himself tells us that. His suggestion was a logical, casual result of

developments covering a period of several years. Interest in forum-type discussions has become increasingly evident in public life, among professional groups, and among students in our colleges and universities. A few years ago a regular public forum group was developed in Oregon,[2] followed not long after by a similar activity in California.[3] The literature is prolific with accounts of the experiment with the public forums at Des Moines,[4] for which the Carnegie Corporation granted $120,000 over a five-year period. National conventions of professional groups have been tending toward a panel-discussion method.[5] Student group conferences and forum-type meetings are a wide-spread tendency. For ten years the National Conference on the Christian Way of Life,[6] and the Young Men's Christian Association[7] have been advocating the coöperative forum method. At the University of California two years ago leaders in their fields led forums similar in their working to the Intercollegiate Forum, to which public and students were invited and given opportunity to participate in the audience forums.[8] Last year the College of the City of New York officially recognized two types of forums; one among students themselves; the other a forum for which outside speakers are invited as leaders.[9] Perhaps we all see evidences on our own campuses of the tendency toward forum-type discussions. Certainly it is true that the socialized recitation method

[2] "Community Organization Demonstrated Value," *American City* (XLIII, July, 1930), 126.

[3] Lucy Wilcox Adams, "The Talk of the Town," *Journal of Adult Education* (IV, 1932), 60–64.

[4] J. W. Studebaker, "Ideas Have a Chance in Des Moines," *The Journal of the National Education Association* (XXII, 1933), 152. Mildred O. Peterson, "Des Moines Holds Public Forums," *The Library Journal* (LVIII, May, 15, 1933), 453–4. Donald M. Leith, "Implementing Democracy; The Des Moines Forums," *Religious Education* (XXIX, April, 1934), 113–19. J. W. Studebaker, "Des Moines Forum Experiment," *School Life* (XVIII, 1932–3), 175. "A Chance for Ideas," *The Survey* (LXIX, April 1933), 161.

[5] "A Market-Place for Ideas—An Exemplication of the Panel Discussion Technique," *Journal of Adult Education* (IV, 1932), 240–84. Earl L. Bedell, "The Panel Discussion Method," *Industrial Arts and Vocational Education* (June, 1933), 203–5.

[6] *A Coöperative Technique for Conflict* (1924), 5–31. (Published by the National Conference of the Christian Way of Life.)

[7] *Methods of Conducting Forums and Discussions* (1926), 7–43. (Published by the Young Men's Christian Association.)

[8] Harry Allen Overstreet, "Capturing the Depression Mind," *Journal of Adult Education* (IV, 1932), 12–15.

[9] "The Open Forum of the College of the City of New York," *Journal of Adult Education* (IV, 1932), 459.

in use in many high schools and colleges is preparing students for the forum-type of discussion.

Within our own field there is an evident drift towards forums. Recent typical examples are the panel-discussion experiment in Michigan State High School;[10] the forum method of conducting the Bowdoin State High School League; the Student Convention on New York Problems in which nineteen New York colleges and Universities of New York State participated;[11] the symposium of the four Ohio colleges recorded in the current *University Debaters Annual*;[12] and the proposed use of symposiums or forums by colleges and universities generally. It is not my purpose here to be burdensome with reasons for these trends. The evident trends have been noted to substantiate this statement—if we in debating circles do not sponsor the forum-form of speaking, we shall not see it vanish from collegiate life, but rather we shall see it transferred to other departments or divisions of the college community.

It is difficult, however, to envision the intercollegiate forum supplanting intercollegiate debating. There are three evident reasons: it is difficult to use this form of speaking on a trip, or while entertaining a visiting school; and it is also difficult to secure coöperation from disinterested schools. In addition to these evident reasons, there is a more fundamental reason for limiting the use of intercollegiate forums, at least in the immediate future. Debating as a form of intercollegiate speaking should be discarded only with reluctance. Debating as well as the intercollegiate forum is a logical result of present trends in national and collegiate life. In our legislative halls, debating is far from extinct. Within public forums there is much of what is actually debating. Certainly in the ordinary give-and-take of life, when after due deliberation we have formed opinions, we wish to be able to uphold those opinions. In debating circles one can see various sorts of developments and experiments with debating, from the cross-question type of the Northwest to the clash system of the Southeast, with bloody tournaments of the West and Middle West covering the plains between.[13]

Perhaps we shall be wise to take over the intercollegiate forum

[10] Paul W. Auble, "The Panel Discussion Method in High School," THE QUARTERLY JOURNAL OF SPEECH (XIX, November, 1933), 534–540.

[11] Milton Dickens, "Intercollegiate Convention Debating," THE QUARTERLY JOURNAL OF SPEECH (XX, February, 1934), 30–37.

[12] Edith M. Phelps, (Ed.) *University Debaters' Annual* (1933–1934), 249–342.

[13] Egbert Ray Nichols, (Ed.) *Intercollegiate Debates* (Vol. IV), iii–liii.

in order to realize its very definite advantages. Perhaps, too, it will be an exercise of wisdom for us to continue our efforts to improve debating. If each receives a fair chance under the sponsorship of speech departments, we need not indulge in theoretical arguments as to which is preferable—if either is preferable to the exclusion of the other. Our audiences will decide for us.

AFTER DINNER SPEAKING: A BIBLIOGRAPHY

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THERAPIES USED FOR STUTTERING: A REPORT OF THE AUTHOR'S OWN CASE

IDA E. WHITTEN
University of Wisconsin

IF my own case is to be reported, it is fitting that I be the one to do it, because I know my own case more thoroughly than anyone else. I am going to tell you of the two types of therapy that were used: personality readjustment work, and work bearing directly on the stuttering symptom. These therapies were begun five and a half years ago. In order that you may thoroughly understand my case, I must give you a brief history of my stuttering up to that time.

There are no known stutterers in my ancestry, and only one blood relative—a maternal cousin—stutters. Nor are there any known cases of left-handedness in my ancestry. I am right-handed, and my parents seem not to have interferred with my native handedness pattern. There are no known neuropathological factors in my developmental history.

My parents say I began to stutter when I began to talk. I have a dim memory of stuttering in school when I was nine years old. It was not, however, until my twelfth year that I became self-conscious about my speech. From that time on through high school,

my stuttering was severe, especially in the classroom. In school I was rarely asked to recite. But I lived from day to day, happy in the small affairs of life, with little concern as to what might be in store for a stuttering girl.

When I was a senior in high school, there was to be a declamatory contest. It was the first one that had been held in the school for several years. I wanted above all things to enter that declamatory contest. My mother, who had had some dramatic training, helped me select a reading. I memorized the first few paragraphs and tried to say them before her. I stuttered so severely that I was scarcely intelligible. Mother said: "Poor little girl! You just can't do it." But I would not give up. Night after night I practiced alone. Finally I could say the reading before my mother without stuttering. When the night of the declamatory contest came, I gave my reading without stuttering, and was awarded first place.

But curing stuttering is not so simple as that. Even though I could give a reading before an audience without stuttering, I could not recite in class. On the whole, however, my speech was much improved. I was less likely to stutter when talking to my friends and relatives than I had been previously.

But—and this is the important point—when a spasm did come, I was as helpless as ever. I feared and hated stuttering then, as all stutterers do. The improvement was merely a decrease in the frequency and duration of stuttering spasms. You may say, What more could one ask for than a decrease in frequency and duration of stuttering spasms? Later in this paper I am going to describe a different standard for measuring improvement in stuttering.

At all events, that declamatory contest was a landmark in my life. I dared to apply for a rural school, and I was hired. For the next ten years I alternated between teaching and attending university. As a student in the classroom, I always stuttered severely until the last year and a half. Because of the severity of my stuttering, university professors rarely called on me for oral work. As a teacher in the classroom, I stuttered less severely, but as the years went by it became more and more difficult for me to teach. Expectancy of stuttering on certain words and sounds is a common characteristic of stutterers. I learned to substitute words I could say for words on which I feared I might stutter. But the number of words on which I feared stuttering increased, and I found myself, of course, in some situations in which certain words must be said. Finally my stuttering became such a handicap that I had to give up teaching.

Then five and a half years ago, I began to search for a speech pathologist who could help me. After careful consideration, I chose a psychiatrist who had had much experience in the treatment of stuttering. I shall refer to him hereafter as Dr. A.

When I went to Dr. A for treatment, I expected that he would *cure* my stuttering and that I should return home with normal speech. I anticipated results similar to those experienced at the time of the declamatory contest, only I hoped they would be more thorough and more lasting. Dr. A's theory of the cause of stuttering is that it is an emotional difficulty. Thus his treatment is aimed at the elimination of the underlying emotional difficulties. His method is to help the patient to an understanding of his basic emotional conflicts. The principle underlying this method is that if an individual, by one method or another, is given insight as to the real nature of the factors motivating his behavior, he can make a more satisfactory adjustment. I thoroughly endorse this method as part of the necessary treatment of stuttering.

In six weeks of treatment with Dr. A, I gained considerable insight into my own complexes and the effect those complexes were having on my behavior. After I went home I read intensively several books on abnormal psychology which Dr. A had suggested. An important point is that as a result of my work with him, I could read the literature open-mindedly without fear of applying to myself a shoe that fitted. I studied my own reactions and attitudes—not morbidly, but objectively, as one might study what would help to straighten an arm that had been broken. My aim was always to get more insight into my own case. There are other important results of my treatment with Dr. A. of which I shall speak later.

That work helped me to live more happily with myself and with other people, but my stuttering remained about the same. I was still as helpless as ever when a stuttering spasm came. I feared and hated stuttering as much as ever. I still bore all the earmarks of a stutterer.

Finally I decided to study speech pathology, hoping that someway, somehow, I might find something that would help me. I chose a university famed for its speech pathology department and famed for its clinical work with stutterers. It was two and a half years ago that I matriculated in that university and began the study of speech pathology. The first semester I was there I merely observed the speech therapy that was being given stutterers. I visited the stutterers' class frequently. I made it a point to get acquainted with

the stutterers and speech clinicians. As the weeks went by I observed that one speech pathologist was getting superior results with his stuttering cases. In future I shall refer to him as Dr. X. He had been a very severe stutterer, but at that time his speech was nearly normal. If he could get his own stuttering cleared up and if he could help other stutterers markedly, surely he could help me. But when I suggested to Dr. X that he be my clinician, he was not interested. It was only after I had proved to him that I could and would carry out his assignments to the letter, and in the spirit as well as the letter, that he consented to work with me. That is important, because thereafter I was obligated to coöperate.

The value of my personality readjustment work with Dr. A manifested itself then. Without that work I should never have been able to put myself into the work with Dr. X as I did.

Dr. X's method was a direct attack on the stuttering symptom. He gave specific assignments to be fulfilled. For eaxmple, the first one was to bring in the names of 200 people before whom I had stuttered. (You see there was no babying or coaxing along.) I gave up my habit of substituting non-feared for feared words. As a result, for a period of six weeks the frequency and intensity of my stuttering was worse than it had ever been before. Another assignment was to analyze my stuttering spasms by watching myself stutter before a mirror. I was frequently assigned to fake 50 or 100 spasms a day. (By faking I refer to what is commonly called voluntary stuttering.) I was taught a new spasm pattern—the so-called prolongation pattern. The aim was to prolong the sounds effortlessly and without tension. This pattern was used for all stuttering spasms and for all faking. That is, when I caught myself stuttering, I voluntarily changed my stuttering into this pattern. This is a very difficult thing for a stutterer to do, but the point is that it can be done. In my own work with stuttering cases, I have found that it is of great value to have each spasm prolonged for at least five seconds.

Some of these methods may seem to have much in common with those used in quack stuttering schools. Such devices as swinging the hand or employing extremely slow speech are distractions. But in such assignments as I have described, the stutterer's attention is being directed *toward* his stuttering, instead of *away from* it. One object of prolonging spasms and fakes for five seconds is to get the stutterer to be comfortable with his stuttering, to help him to overcome his hate and fear of stuttering.

These methods which I have described should be thought of only as stepping stones leading in the direction of normal speech. *No* spasm pattern, prolongation or any other, should be thought of as an end in itself.

As I see it, the aim of the methods used by Dr. X is to give the stutterer an objective viewpoint toward his stuttering. He must think of his stuttering quite as objectively as he would of a broken arm; he must face the problem with as little emotion as possible, and act on a logical basis. To you who have always known normal speech, it seems a commonplace observation that the stutterer should be objective in regard to his speech. But not so to the stutterer. He must be *taught* the objective viewpoint.

The thought came to me about two years ago that if I did not care whether I stuttered or not, I would stutter very little, and that little would not matter if only I did not care. This is perhaps only another way of saying that to become objective is all-important.

I knew many stutterers who did approximately the same assignments as I did. Many did more and harder assignments, and worked in the clinic much longer than I did. But very few of them have as good speech now as I do. Why? That, I cannot answer with certainty. But in the field of speech pathology we cannot attribute things to chance any more than we can in physics or chemistry. I do not feel that the present condition of my speech can be attributed to such factors as determination, sex, intelligence, education, or my field of specialization. The chief variable seems to be that I had had treatment with a psychiatrist who was also a speech pathologist. Personally, I feel that it was the combination of the work with Dr. A and with Dr. X that enabled me to master my stuttering.

During my work with Dr. X I was always watchful of the effect of each assignment on my speech and on my attitudes. I did more of the assignments which seemed especially valuable to me, whether or not Dr. X continued to give them. For instance, he once assigned me to keep a list of all the words on which I stuttered. I felt that assignment was of especial value to me, and so for days I always carried a bit of paper in my hand and wrote down *all* my spasms immediately after they occurred. I had always been very sensitive about my stuttering. To overcome that sensitiveness, I talked about my stuttering to relatives, friends, people in my classes, people on the street, people wherever I could find them. I had always experienced more trouble in reading aloud than in talking. During the summer of 1934 I was at home with my parents for eight weeks. I read

aloud to one or both of them practically every day of that time. By the end of the eight weeks, reading aloud had become an easy speech situation for me. And, more important still, my parents had also become objective in regard to my stuttering. I had watched their attitudes change. Surely, you cannot doubt but that it is an indifferent matter to me now whether or not I stutter. The experience of having stuttered, now that I have mastered it, is invaluable to me as a speech pathologist.

You see, I had come to realize that if I was ever to attain normal speech, it would not be in any miraculous way, but by a slow, patient building up. I must put working on my speech before everything else, and I did that, for more than a year. All Dr. X could do for me was to point the way, to give me guidance. If I was to attain normal speech, I must pioneer. In order to do that, I must know myself and my own case.

Most stutterers of the clinic in the university where I worked with Dr. X experience a breakdown in their speech after they return home. When my work with Dr. X was ended, I continued to carry on with the things that seemed of greatest value, and I was ever watchful for new means of helping myself. I was my own speech clinician then. If I noticed that I was stuttering more than usual, I did not get panicky and so aggravate the difficulty. I calmly decided upon the best thing to do and then did it.

Paying attention to each spasm, doing something about each spasm, has been my best and my chief therapy for the last eight months. By "doing something about each spasm," I mean, for instance, writing down *all* the words I stutter on, or crossing my fingers each time I stutter, or slapping my arm after I stutter. These are *not* distractions, but are merely means of forcing myself to pay closer attention to each stuttering spasm. This is really a curious thing. I have observed the same result in stuttering cases I have worked with. An analogy may be drawn between using this method and observing an open season on wild game. The more the hares are hunted, the fewer there are to be hunted. In the advanced stages of stuttering therapy, the more closely and the more objectively a stutterer attends to his stuttering spasms, the fewer stutters occur; at least, that is my observation.

Let us compare my stuttering at the time of the declamatory contest with that of the past year and a half. At the time of the declamatory contest, even though there had been a decrease in the frequency and duration of stuttering spasms, there had been no

basic change in my attitude toward my stuttering. I hated and feared it. My idea of successful speech was *not to stutter*. When a spasm came I was helpless. These are all characteristic earmarks of the stutterer. Now, I have a minimum of hate and fear of stuttering. I have a new ideal of successful speech. Success now lies in handling well whatever spasms come. When a spasm comes, I have a method of attacking it. At the time of the declamatory contest, the decrease in frequency and duration of stuttering was the important thing; now that aspect of my speech is incidental. My basic attitudes are correct.

The question may come to you as to whether my case is representative of stutterers. I believe it is. Dr. A and Dr. X both mentioned a number of aspects of my personality and my stuttering which they believe to be representative of stutterers in general.

I do not use word *cured* in referring to my stuttering. I may never be cured in the absolute sense. But I feel sure that the benefit I have received is permanent. I have *mastered* my stuttering. I may always have some blocks, but I have mastered the art of handling them. I see no reason why most stutterers cannot be helped to as good speech as I have if the right methods are used, and if they are applied in the right way.

NEW EMPHASES IN SPEECH REHABILITATION *

CLARENCE L. MEADER
University of Michigan

THE topic on which I have been asked to speak seems to be particularly appropriate to the present occasion, because our guest of honor has always been found in the forefront of those who were seeking a fuller knowledge and improved treatments of speech handicaps. At a time when many workers in the profession were concentrating their efforts on the highly specific articulatory move-

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ments of the lips, tongue and larynx and on the highly refined and intricate processes of the mind, she insisted continually upon the necessity of training the larger, cruder muscles, realizing that all parts of the organism share in every function and that one cannot hope to secure an adequate functioning of one organ, when other functionally related organs are impaired. Long ago she recognized that diet (that is, nutrition) is an important factor. Moreover she consistently encourages the teachers in her department to develop improved techniques, and has promoted research wherever it appeared. Perhaps most important of all, she has generously shared her own ideas with her colleagues and has subordinated her personal interests to those of the cause to which she is devoted. For these reasons, I repeat, the topic chosen for my talk is especially appropriate.

In recent years, there has been unprecedented activity in the field of speech correction. Many new ideas have been advanced. Nearly all these have more or less justification and have proved more or less effective. In view of the great complexity and marvelously perfect integration of the human body, this is only to be expected, provided the methods are based upon accurate observations. While recognizing the great value of work done elsewhere, I intend to speak only of that with which I am most familiar, i.e., that developed in the speech clinic of the Institute of Human Adjustment in the Horace H. Rackham School of Graduate Studies and in the Department of Linguistics at the University of Michigan. For this work, Dr. Muyskens has been chiefly responsible.

The ideas that have guided us in our work are expressed in the two homely proverbs:

"As the twig is bent, the tree's inclined," and

"There's nothing new under the sun."

If we translate these into the terms the biologist would use, the first will read:

The conditions of origin and growth determine the character of all developing organisms.

The second will read:

All structures arise from previously existing structures and all processes as *modifications* of previously existing functions.
tures arise as *modifications* of previously existing structures and all

If this is true, we should find an explanation of the character of the new in the history that has preceeded it. It is very important to understand at the outset that, on the basis of accepted atomic theory, all de-

velopment appears to be essentially a quantitative one, that is, differences are based upon either increase or decrease (usually increase) in the total energy content of a system. The change of quantity of energy involved usually (perhaps always) entails differences in the distributional pattern of energy. Upon these differences in quantity and pattern, all evolution depends. These are, I believe, universally accepted principles of biology.

Now, evolutionary progress consists in the development of more complex and more specific and consequently more effective patterns of structure and function. Consider the growth of a plant, which sums up the course of evolution. First comes the stem and the root, then the branches and leaves, and finally, the delicate flower. All are modifications of the stem. A further example: the amoeba, to secure food, rolls over its victim by a crude type of movement, engulfs it by the same crude movement, thus forming a water-filled cavity in itself—a simple, temporary stomach. It then secretes a little acid which digests the food, and finally absorbs it directly into its system. Compare that simple series of acts with the complex human activities of tilling the soil, planting, tending and harvesting the grain, making the flour, shipping it and mixing the dough and baking, slicing, buttering, chewing, insalivating, swallowing and subjecting it to the numerous changes that occur in digestion, circulation and assimilation. Yet, it is all merely the unfolding of the potentialities of the primitive amoeboid cell in its integration with surrounding conditions.

Now, since all structures and processes are determined by the conditions of their origin and growth, and since the principles of evolution hold for all developing organisms, we must conclude that if we could understand the conditions under which speech organs develop, we should find therein the key to their present structure and activities, because their present activities follow essentially the same principles that have been followed during all the course of evolution. If we seek this information in the developed evolutionary series of the animal kingdom, we shall find much, but we shall also meet with many disappointments, since there are large gaps in the series due to the extinction of whole classes of animals. For example, it is not known exactly how the human being developed from its ape-like ancestor.

We have, however, another developmental series which is of the very greatest aid; that is, the development of the individual from the

single fertilized ovum to the adult, through the stages of embryo, foetus, infancy, childhood, and youth. This development roughly recapitulates the development of the animal kingdom as a whole and thus clearly reveals the general trend and many details in the development of the organs of speech.

What we have done in Michigan is to take advantage of these biological facts; that is, to base a system of diagnosis and treatment on the facts of inheritance and of normal development during both the prenatal and postnatal periods, and on deviations from them.

Since no adequate means of precise measurement of our subjective experiences (that is, our thoughts and feelings) have as yet been devised, the Michigan Clinic, in the interest of exactness, has devoted its attention chiefly to the biological activities of the physical organism, while at the same time recognizing a very close correlation between the physical and the mental activities.

How can these data be applied to the problems of speech improvement?

It is a matter of common knowledge that all parts of the organism develop in a systematic and orderly fashion in a normally unvarying succession; for example, the vegetative nervous system (for nutrition and reproduction) develops before the central nervous system; the back of the tongue before the lungs and larynx; the larynx before the tip of the tongue; the tip of the tongue before the palate; the palate before the teeth. This is true in general of all other organs. Each develops in conformity with a definite time-space frame.

The organs earlier developed usually remain in a relatively lower stage of complexity; the organs later developed attain a higher degree of specificity. This fact, however, is modified by another, namely, th organs nearer the periphery (outer surface of the body) show a higher degree of develpment than those located deeper, because they are more directly and more continuously subjected to the modifying influence of the outside world.

Each organ, once developed, exerts an influence on those which develop later. Each organ acquires in the course of its existence an increasing stability and power of resistance to harmful influences. Consequently the youngest (latest) developments offer the least resistance and hence in cases of malnutrition or progressive chronic diseases, the latest and most highly specific organs are the first to show deteriorations or failure. They are the first to succumb.

All these facts of normal development should be utilized in the handling of speech peculiarities which result from deviations from normal development.

The first task, then, in working out a genetic system on this basis just described, is to determine as accurately as possible the order in which each speech organ and its activities develop. This has already been worked out in considerable detail by embryologists and others. It is possible to state not only the order and rate of development of each organ and process, but also the approximate age in the child's development at which each organ and process unfolds, whether before birth or after birth.

It is also necessary to establish a causal relationship between specific forms of biological irregularities, and corresponding irregularities of speech.

On the basis of these findings and the normal evolution of speech rest principles and methods of diagnosis and therapeutics which, within the limits of human frailty, will assure favorable results.

Diagnosis of speech defects should always take account of this developmental series. In particular it is necessary to determine the point in the development of the speech organs at which the trouble began.

At any time during the seven or eight years in which speech is developing, conditions may intervene through malnutrition, violent injuries, disease, or other factors, which cause a greater or smaller deviation from the regular development. It is important to fix the exact point of this deviation, since each developed organ begins to exercise an influence, as soon as developed, upon the organs and processes that develop later, so that an organ that develops early may, if abnormally developed, have a distorting influence upon organs that develop later, thus introducing a long train of subsequent imperfections.

Since we are here dealing with the functional capacities of living organs, we should always insist, in cases of serious speech deviations, on a thorough medical examination by a competent physician. We all know that a large number of speech defects arise from inherited abnormalities, birth injuries, or later accidents, and from the diseases that afflict childhood. Sometimes defective growth and function are due to malnutrition. This may result either from economic conditions (poverty), ignorance of dietetics, or imperfections in the alimentary systems. In all cases the blame should be placed where it belongs and corresponding remedies applied. The first aim should

be to build up a strong and healthy body, with not only a sufficient store of energy to meet ordinary demands, but an actual excess or luxury of energy that characterizes the normal child. Human speech is to a certain degree a luxury. One can live without it. It is the latest perfected of all human activities, and therefore the most delicate and most easily injured.

Speech rehabilitation should always begin with the treatment of the earliest (that is, oldest) of the affected structures and proceed to the later ones only after as much improvement as possible is attained on the lower level.

The dentist also is of great importance, not only because defective teeth interfere with necessary mastication, but also because of the inadequate respiration due to obstructed nasal passages, to say nothing of the direct interference with the speech movements.

The emphasis on physical well-being is justified by such statistics as are as yet available on the relation between the incidence of disease and the incidence of speech defects.

But the speech correctionists should not be merely healers or curers. Through coöperation with local physicians, they should aim still more at prevention. They should do all in their power to promote the general health of the community and particularly the health of expectant mothers; the proper care and feeding of children in and out of the nursery and kindergarten should interest them. They should even go farther and become interested in the economic and political structure of the system under which we live and so be in a position to do their part in the abolishment of the defects.

We feel that the *biological* attack on language has definite advantages:

It deals with specific biological data (physiological and chemical) which can be exactly measured and counted and depended upon as accurate. When a child with a speech defect appears with either a low red blood corpuscle count or a low hemoglobin percentage or a high white corpuscle count (polymorphoneuclears and probably eosinophile), we know at once that the child's metabolic processes and nutrition are bad, and our first duty then is to prefer the patient to a physician, to learn where the trouble is and what can be done about it.

If the treatment is worked out on a basis of understanding of the pathological conditions involved and a consequent prognosis of results that may follow, three great advantages result:

1. It may be possible to devise and apply the treatment without ultimate bad results;

2. More important, it will be possible to adjust more accurately the form of treatment to the conditions treated;

3. The knowledge of the language process which is acquired through the biological approach is valuable, not merely as a basis for the elaboration of methods of speech improvement, but also for explaining the normal development of language, sound changes, development of meanings, and the social problems of language which are bound up with personality.

SPEECH SURVEY OF JUNIOR COLLEGES

SYLVIA D. MARINER
University of Oklahoma

AS A PART of the Federal Speech Survey for the State of of Oklahoma, Project S-44, Works Progress Administration, a junior college questionnaire covering all phases of speech work was prepared and sent to the 518 junior colleges in the United States.

The purpose of this questionnaire was to make a survey of the growth and status of speech education in these colleges and to use the findings as a basis on which to build a speech program for the junior colleges of Oklahoma. A copy of a detailed summary of the results of this questionnaire is on file in the office of Division of Public Relations at the University of Oklahoma.

We believe that the courses of study that have been written for the junior colleges of Oklahoma as an outgrowth of this survey are basically sound and are in harmony with the philosophy of speech education as it is being taught today in the leading junior colleges of the nation.

An answer to the first request for information was received from 161 administrators. A simplified questionnaire was then sent to all junior college administrators that had not replied to the first request. From this questionnaire we had 223 answers, making a total of 384 replies from 518 colleges, or 74 percent. Replies from the first 161 only are summarized in this report.

General Information

A review of the answers to the general questions indicates that speech activities are outstanding in a large number of junior colleges. It also reveals the fact that there is a growing consciousness on the part of speech teachers and administrative officials that greater emphasis should be placed on speech activities, and that it should be given as a part of the regular curriculum with credit. Only eight of the 161 colleges reported that they were offering no speech courses.

In 45 colleges, speech work is organized as a separate department; in 96 it is given as part of the English department; in four, as part

of the dramatics department; in one, as part of the psychology department; and in four, as an extra-curricular subject. Eighty-one administrators favored semi-professional courses in speech pointing toward vocations in the theater, motion pictures, and radio, while 62 opposed such courses. Some of those opposing semi-professional courses added that they did not feel the need of such courses in small colleges.

Numerous aims of speech training were given. In 53 colleges, the general aim, as stated in the questionnaire, is to teach the student to speak effectively and acceptably in public and private; in 32, it is to improve diction or develop talent; in 26, it is to prepare the student for a happier and more practical life.

In 117 colleges no speech work is required for graduation and in 40 colleges two semester hours are required.

Only 11 of 118 colleges reporting offered advanced courses, the content of which would be restricted by their state university to upper-division people. These courses included play production, debate, theater, advanced psychology, business law, government, and social problems. Schools offering these courses stated that they did so to accommodate students who had received sufficient elementary training in high school, or to give a well-rounded training to students who did not intend to go on to the university, or to facilitate work in debate, or to encourage students to take additional work in English.

Only five colleges stated that they gave entrance tests in speech, and only 23 stated that they gave tests for grouping students in classes. Eighty-six colleges reported that they had only one speech teacher, 24 had two teachers, and a few others reported from three to eight teachers devoting their full time to the teaching of speech. Courses offered in the order of their popularity were: principles or fundamentals of speech, public speaking, dramatics, argumentation and debate, oral English, voice and diction, extemporaneous speaking, stagecraft, scenery design and lighting, history of the theater, and stage production. A few colleges offer courses in choral speaking, remedial speech, orientation, public address, and parliamentary practice.

In terms of degrees, 17 colleges require a speech teacher with a Bachelor's Degree or its equivalent; 62 colleges require a Master's Degree; and two colleges require the Doctorate. In terms of hours of speech training, 10 colleges require that their speech teachers have a major in speech; 10 require a minor; and all others require from one to 18 hours. The report shows 105 colleges whose speech teacher has

a Bachelor's Degree or its equivalent, 101 with Masters' Degrees, and two with Doctors' Degrees.

The average teaching load of speech teachers ranges from one to 31 hours. Of the 103 teachers giving their teaching load, eighteen taught 18 hours a week.

In 107 colleges, the speech teachers had a total of 5,187 speech students in their classes. One teacher had as few as eight students in all his classes and the teacher having the largest number of students had 300. The average number of students per teacher was 50. Conference hours given to individual students ranged from one to 20 hours weekly. The size of speech classes ranged from 15 to 85; 59 colleges restricting the size of the class, and 50 making no restrictions. In 13 colleges, the size of the class was restricted to 30.

The salary of speech teachers was reported all the way from $130 per year with room and board to $5,000. The average salary of the 73 teachers whose salaries were reported was $1,762.

Eighty-seven colleges reported a total of 15,914 speech books in their college libraries. Twelve colleges had only 50 books, 18 had from 52 to 100, and 21 had over 100. All others reported less than 50 speech books in their college library. Over one-third of these books, or 5,826, are more than ten years old. In 105 libraries, various phases of speech work are available and in 22 only a single phase of speech work is covered.

Forensic Speech

Ninety colleges reported they were giving academic work in forensic speech. Sixty-nine of them had been giving the work for less than ten years, and 21 of them for ten years or more. The total enrollment in fundamentals was 18,141 for a period of ten years or less. Most of the colleges reporting give either two or three semester hours of credit for this course.

The total enrollment in extemporaneous speaking was 2,907, 19 colleges offering from one to four hours credit and requiring from 12 to 18 speeches. The total enrollment in oratory was 506 with two and three semester hours credit. The requirements for the course in oratory included one to three orations, two after-dinner speeches, two long speeches, three public speeches, and one complete brief with one written speech each semester. The total enrollment in argumentation and debate was 2,013; thirty colleges giving from one to six hours credit for this course; ten, 3 hours credit; and fourteen, 2 hours. As many as six debates were required for this course.

The seating capacity of the forensic speech classrooms ranged

from 12 to 800. Most of the classrooms seating over 100 were chapels, little theaters, and auditoriums. Stages were reported in 26 classrooms and platforms in 16. Some stages were as small as 4 x 5 feet, and the largest was 40 x 60 feet. Only ten of 109 colleges reporting had an amplifying system.

Reading and Dramatics

Of the 123 colleges reporting, 30 had dramatic work as a separate department. In 43 colleges, dramatics was given as part of the English department; in 37 colleges, as part of the speech department; in one, as part of the psychology department, and in 12, as an extra-curricular subject. A total of 300 plays was produced yearly in classrooms or studio theaters. One hundred ninety-eight of these were one-act plays and 102 long plays. In the main auditoriums a total of 494 plays was produced yearly, 298 being one-act plays and 196 long plays. Royalty plays were used by 86 colleges and non-royalty by 74. The royalty paid ranged from $5 to $150, but most colleges paid about $25. Outstanding plays presented during the last five years totaled 295. Some of the favorite ones produced by more than one college include *The Cradle Song, As You Like It, The Late Christopher Bean,* and *A Midsummer Night's Dream.*

Sixteen colleges reported that they had a speech clinic and 90 stated defintely that they did not. The number of speech defects treated annually varied from one to 50. Two schools charged a fee for outside cases, and seven treated college students only. Types of defects treated included stuttering, lisping, cleft palate troubles, articulatory defects, and tongue-tie. Three colleges reported they owned recording machines. These machines were used for speech correction and voice analysis. In all instances the use of the recording machine was said to justify its cost. No college reported a course in speech pathology, but in some instances speech correction was stressed in the course in fundamentals.

Radio Speech

Classroom work in radio speech has not been widely developed. Only three colleges reported this kind of work. As an extra-curricular activity, 18 colleges stated that they gave radio programs. Five colleges reported a school radio station. Twelve colleges stated that they had broadcasting facilities by means of a hookup including NBC (Chicago). Only two reported a daily program of 15 minutes; three reported a 15-minute program a week; one a 30-minute program a week; and one a 15-minute program twice a week.

The following purposes were stated for this program: to train

for radio speaking, to give information to the public, to provide culture and entertainment for the public, and to advertise the college. Programs consisted of plays, music, lectures, debates, safety councils, readings, diction, dialogues, chorus reading, orations, child care, and vocational guidance. Five colleges reported that each student had an equal opportunity to use the microphone. Thirty-two administrators stated that they thought state universities or larger colleges could be of service to smaller colleges by broadcasting radio programs of speech. Four colleges were opposed to such programs. Types of programs that universities might broadcast included plays, debates, readings, lectures, poetry, vocational problems, and orations.

Extracurricular Speech Activities

Forty-two colleges reported an intramural program of speech activities, while 46 reported no such programs. For intramural programs, the total enrollment in debate was 2,151 for ten years or less; in interpretative reading, 376; in oratory, 1,974; in declamation, 1,011; in story telling, 216; and in one-act plays, 2,618. Intercollegiate speech events are carried on by 86 colleges, while 32 reported none.

Forty-six colleges reported that they sponsored extra-curricular speech events. These events included debates, dramatics, oratory, extemporaneous speaking, contests or tournaments, artistic reading, declamations, and speech festivals. Programs before out-of-school groups were presented by 65 colleges. The number presented by each college varied from one to 200. Most colleges presented six or more annually. These programs included plays, debates, speeches, interpretation, programs for clubs, churches, high schools, and orations. The number of students participating ranged from two to 204 for each college. In 38 colleges the number was 25 or less. In ten colleges it was 30 or more.

The greatest defects or weaknesses in extra-curricular speech activities were listed as: lack of time in 22 junior colleges; over-emphasis on contests, winning or sale of tickets, in 15; lack of funds or facilities, in 11; not enough students used, in 10; lack of student interest, in 7; lack of proper training, direction or organization, in 6; incidental to regular program, in 6; too much emphasis on debate or not enough activities, in 5; and lack of public interest in 3.

Lack of time and money appeared to be the outstanding reasons for the absence of an adequate speech program in most junior colleges. Others listed their limitations and difficulties as follows: inadequate equipment, in 55 junior colleges; inadequate teaching staff, in 49; too heavy teaching load, in 53; insufficient budget, in 78; crowded curric-

ulum, in 64; pressure of extra-curricular activities on instructor, in 44; on students, in 55; no state course of study, in 5; lack of coöperation with other departments, in 5; lack of assistance from national speech organizations, in 3; accrediting standards of universities, in 8; absence of standards for junior college speech, in 27; and mixing of high-school teaching with junior college teaching, in 31.

SPEECH FOR TEACHERS

DONALD C. BRYANT
Washington University

HOW should the present program in speech be changed to meet the needs of teachers (a) in training and (b) in service? Whenever this question or any question remotely like it—any question or proposition dealing with what we ought to do or how we ought to do it in our teaching—has been offered for discussion in convention or in print of late years, the lid has been off. The sky has been the limit. The further we have gone from things—from courses, from materials, even from "speech activities"—in our discussions, the better we seem to have liked the result. Some of us have become terminologists and have conjured happily with *articulated* (no relation to the production of speech sounds) *programs, speech personalities,* and *integrated speakers.* Others of us have rebelled at the confines of teaching speech-making, acting, oral reading, phonetics, speech-correction, and debating "as such," and have devised verbal descriptions of the most laudable ambitions of the aspiring human race, which we call the aims and objectives of the teaching of speech. It is unquestionable, I fear, that speech is an important part of personality and that good speech contributes much to a good, pleasing, attractive personality. And where is the man or woman who needs to be told that speech is a vital factor in human relations, or that we ought to try through our teaching of speech to help improve the quality of social relations and of American democracy? Still, it is a little presumptuous in us to insist that speech *is* personality; and few of us will be vain enough to assert that we alone have the key to satisfactory human relations and effective democracy, or foolish enough to accept *all* the responsibility for the future of American society.

Doubtless the trend of our recent philosophizing, objective-constructing, and self-justification is largely for the good. We have been trying to explain ourselves and to put ourselves forward in the

terms and in the spirit of current educational discussion. Occasionally we have unearthed, and more often we have reanimated, useful generalizations. Too often, however, we, like many educational doctrinaires, have argued out the soundness of self-evident truths and have ignored those phases of the problem where differences of view are evident and important. We have too often fallen into the category of those whom Dr. Johnson is said to have called "the stately sons of demonstration who are at great pains to prove that two and two may be made to equal four."

It is true, and has for some time been true, that all knowledge is one. As Robert Frost has sometimes pointed out very vividly, it is a simple matter to show that, after all, astronomy and astrophysics are ultimately domestic science. Likewise, speech is all one, and is one with literature, with social science, and with physical science. The popular fallacy comes in reasoning that because all knowledge is one, all teaching should be done at once. The alternative is not simply hyper-compartmentalizing or no compartmentalizing. There is an area between where we can work, where we should work, and where (for our practice is always more realistic than our theorizing) we are working. We can and we must teach speech "as such," for there is no other way to teach anything; but we must also teach it with conscious realization of its bearing on other studies and on the important phases of active life.

Now, however, can we not turn again from the noble formulation of aims and objectives, from our circumscribing the universe for the sphere of speech, and consider how, by what specific means, we can accomplish that particular share of remaking the individual and the social order which is ours? Let us think again in terms of processes, of activities, of materials of instruction, and of students—specifically of teachers and prospective teachers. Faced with the question "What training should be given to teachers in training, and in service?" let our method be one of simple sorting and appraisal. These speech courses, these speech activities, we have or we may devise. Which of them should we prescribe for those who would be teachers? The answers will be various, depending on what teachers we are speaking of and who is making the decision; but that is as it should be. If we proceed thus, we will have many healthy disagreements on the way about *things*, but we shall arrive. Instead of keeping our ears to the ground for the newest echo in educational terminology, we shall be keeping our feet on the ground.

And now, in order if possible to give the impression that my

own feet are upon the ground (bemired, perhaps some persons will say), I shall make some specific suggestions in answer to the original question.

Concerning the training of teachers of speech, so denominated, I have little to suggest beyond that which is now being done. One general stipulation I would make, however. We should do what is necessary to make less just the reproach that many teachers of speech are uninformed and illiterate. We cannot trust to the normal undergraduate requirements in the colleges for insurance that our students will have an adequate knowledge of literature, of history, of economics, of science. We must ourselves direct them to the studies and the courses, while they are in training and when they are in service, which will help them to qualify as informed and literate persons. It is no idle charge against us that too many of our students in speech know little outside their specialties. It cannot be dismissed with contempt.

The training of teachers of speech, however, ought in my opinion to yield for a time to consideration of speech-training for those teachers who are not teaching and will not teach speech primarily. Whatever may be our ideas of the fitting and proper, and however right we may be in our determination to have speech teaching done only by persons trained especially to do it, the fact remains that in the elementary and secondary schools of this country, and even in some of the colleges and universities, the persons who teach speech have been, still are, and for a long time will be largely those persons with little or no special training in speech or in the teaching of speech. In most places it is the English teacher, the history or political science teacher, even the art or music teacher, who takes speech on—first as an extra-curricular activity, dramatics and debating, and then as a curricular subject.

Two attitudes are possible. The first, it seems to me, is taken too often—too often because it will usually mean no speech at all. This attitude is: This must not be. We must persuade or compel the authorities to hire speech teachers. But the authorities will not or cannot do it. Our teachers' colleges which train speech teachers find that more often the jobs go to English, or Latin, or history teachers who perhaps can make a stab at speech, than to speech teachers who can teach English or Latin or history.

The alternative attitude seems to me to face the facts more squarely. In substance it is this: Let us make it our task (hard enough at best), while not lessening our efforts to train teachers of

speech, to see to it that all teachers, and especially teachers in the elementary schools and teachers of English, are given at least some sound training in speech. Then we shall be with them as they gradually take over the teaching of speech, and will not, rather futilely, be trying to supplant them with specially trained teachers. In the city of St. Louis, the seventh city in size in the nation, there is much good work in speech being done both in and out of the classroom. There are, however, only three teachers giving all their time to speech, and they are engaged in speech correction and rehabilitation. The others are mostly English and history teachers. What should we who are promoting speech education do in a situation like that? Try to show to those responsible for public education that there is a place and a need for more teachers of speech? To be sure. But just as strong should be our efforts to see to it that in the future those teachers who are going to build up work in speech gradually shall be at least partly trained ahead of time for the task.

What should we give teachers where we can't give them all, or even very much? Here I tread on dangerous ground, I know, but still on the ground. My few suggestions grow out of an experience of several years in providing speech courses for teachers in training, and for teachers in service attending extension and summer classes. The first need seems to me to be training in comprehension and reading aloud from the printed page, especially when that page happens to record literature—either prose or poetry. I suggest, therefore, when only one course can be offered, that that be a course in reading aloud, taught by someone competent to teach reading, to analyze difficulties in speech, and to recommend further training. The teacher in training or in service should also be taught to hear accurately, as far as possible to diagnose speech difficulties and defects, and to handle those difficulties and defects in pupils at least in a way which will do no harm. Teachers in the lower grades, and I say it in all kindness, should be offered ample opportunities to regain the often lost ability to talk and read to adults in the manner of adults.

Beyond this all that may be added is definitely to the good: speech-making, debating, dramatics, the teaching of speech, discussion —but why list the possibilities? We know what our wares are, what they are for, what they are worth. By now, can't we simply assume at last that the good "speech personality," the preservation of democratic institutions, the facilitation of admirable human relations (or something just a little short of them) is our objective? Can't we postpone for a while further formulation of goals, and revive our knowledge of means of achieving them?

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THE STATUS OF SPEECH TRAINING IN THE SECONDARY SCHOOLS OF THE WESTERN AND EASTERN STATES

CLARA E. KREFTING
Bradley Polytechnic Institute

The associate members of the Committee for the Advancement of Speech in Secondary Schools for the western states are:

Arizona—Gladys Bookman, Phoenix High School, Phoenix, Arizona.
California—Mrs. Mabel Gifford, 305 Stanford Court, San Francisco, Cal.
Colorado—Aria D. Hunter, La Junta High School, La Junta, Colorado.
Idaho—Helen B. Mayer, Boise High School, Boise, Idaho.
Montana—Olive Scholtz, Billings High School, Billings, Montana.
Nevada—Joseph E. Thiriot, Lincoln High School, Panaca, Nevada.
Oregon—Earl Wells, State College, Corvallis, Oregon.
Utah—Myrtle Harvy, 134 First Avenue, Salt Lake City, Utah.
Washington—Evelena Miller, Roosevelt High School, Seattle, Washington.
Wyoming—Jeannette Johnson, Sheridan High School, Sheridan, Wyoming.

OF the eleven western states reported on in this article, three have published state courses of study in speech. These states are: Arizona, with plans for *Oral Composition* through the four years of the high school English course; Oregon, with *Course of Study in Speech for Oregon High Schools,* just published in 1937; and Washington, with *An Integrated Course of Study in Speech.* Three other states in this group, New Mexico, Utah and Colorado, are making plans to include speech training within the high school curriculum. Both Utah and Colorado will include English and speech under "Language Arts."

ARIZONA

During the school year 1936-7, courses in Speech were offered in 11 high schools; courses in Public Speaking were offered in 32 high schools; courses in Debate were offered in 9 high schools; and a course in Expression was offered in 1 high school. There are full time speech teachers in the cities of Phoenix, Tuscon, Bisbee, and Prescott.

Mr. J. Morris Richards, Superintendent of Public Instruction, writes:

> The attitude of the State Office of Education in Arizona is favorable toward a prominent place for oral English in the high school curriculum. We recognize that the teaching of oral English is valuable to the extent that it becomes useful to the student either in his present activities or for his future use or enjoyment. For that reason we believe in the teaching of good conversation, conference expression, radio speaking, and informal and formal public speech. We feel that oratory as such has no place on the school curriculum.

The University of Arizona grants from ½ to 2 entrance credits for Speech courses.

CALIFORNIA

In 1932, Mrs. Mabel F. Gifford, State Chief of the Bureau of Correction of Speech Defects, made the following report for California:

As a result of a California State Survey made by Dr. Nicholas Riccardi, our State Chief of Secondary Education, it was found—first, that only a small proportion of high school students were taking courses in speech—whether known by Oral English, Oral Expression, Public Speaking, Dramatics, or Speech Correction;—second, that these courses were inadequate to meet the actual needs; and third,—that many of the teachers conducting courses in Oral English had not had adequate speech training.

At that time a committee drew up a set of recommendations for the speech training in the secondary schools, and in response to these recommendations, the State Board revised the rules and regulations relative to junior college and secondary school programs, to include the "Attainment of a satisfactory mastery of Oral and Written English." Since the courses of study are prepared under the direction of the high school boards, the courses vary throughout the state.

The University of California grants entrance credits for speech courses.

COLORADO

There are 83 teachers of speech in schools where speech is offered as a credited subject; there are 37 teachers of speech where speech is offered as an extra-curricular subject; and there are 17 teachers of speech where speech is offered as an integrated subject, according to a report made by Miss Aria D. Hunter, La Junta High School, in 1937.

The State Department of Education is, at present, engaged in preparing a course of study for secondary schools. Miss Inez Johnson Lewis, State Superintendent of Public Instruction, says that the section on Language Arts will contain the recommended course in speech.

The University of Colorado grants entrance credits for from ½ to 4 units for speech courses. Great interest in speech work is aroused by the annual speech conferences held at Denver University.

IDAHO

In 1935 there were 37 schools in the state of Idaho which made provision for class room teaching of speech. Eight of these schools offered two years of speech work, seventeen offered one year, and

six offered a half a year.

In 1937, the State Superintendent of Public Instruction, Mr. John W. Condie, said:

> Speech is optional as far as the State Board of Schools is concerned, but practically all high schools in the state offer courses in this subject under some form of heading. It is generally called Public Speaking, though occasionally it is combined with our English courses and given as Oral English. There seems to be considerable interest in the various high schools of the state in the teaching of oral English and public speaking in some form or other.

The University of Idaho grants entrance credits for speech courses.

MONTANA

Miss Olive Scholtz has just completed a survey of the speech work in the state of Montana by sending questionnaires to 239 high schools. She received replies from 121 and found that 46 schools, having 1 to 10 teachers each, have separate courses in speech, distributed as follows:

21 have two-semester courses in speech.
24 have one-semester courses in speech.
1 has a half-semester course in speech.
6 have courses in debate, distributed as follows:
  1 a two-semester course.
  2 a half-semester course.
  3 a one-semester course.
12 have courses in dramatics, distributed as follows:
  3 have a two-semester course
  9 have a one-semester course.

She also found that seven schools, having 2 to 20 teachers each, have courses in speech distributed as follows:

6 have a two-semester course in speech.
1 has a semester course in speech.
1 has a two-semester course in dramatics.

In the large high schools having from 20 to 67 teachers each, she found that 7 have separate courses in speech distributed as follows:

3 have a two-semester course in speech.
4 have a one-semester course in speech.
1 has a one-semester course in debate.
3 have a two-semester course in dramatics.
1 has a one-semester course in dramatics.

In all there are 84 courses in speech being offered in the state of Montana the year 1937-8. The University of Montana grants entrance credits for speech courses.

NEVADA

. . . . In 1934 the Department of Education of the State of Nevada published a High School Course of Study where oral English is in-

cluded with the regular English course and there are separate courses, of one semester each, in the following: debating, dramatics, and public speaking.

NEW MEXICO

The Director of Secondary Education, Mr. R. J. Mullins, says that speech training is included in the English courses, but "We are in the process of revising our entire secondary school offerings and, of course, will make material changes in the field of speech."

OREGON

The Oregon Speech Association has just succeeded in having a Course of Study in speech published by the Department of Education. Mr. Earl W. Wells, of the Oregon State College, Corvallis, summarizes the secondary speech in Oregon from 1928-38 as follows:

SURVEYS

In 1928 a statewide survey was made to determine the extent of defective speech in the public schools, from the primary to the secondary level inclusive. This survey and an immediately subsequent series of articles on speech correction in the Oregon Education Journal, served to focus attention upon the importance of speech training and the lack of it in the schools.

A general speech survey, confined to the secondary schools, was undertaken in 1930. This statewide survey revealed the extent of training—both curricular and extra-curricular—in general public speaking, debate, interpretation, and dramatics. The publication of the results of this survey stimulated further interest in secondary speech training.

ORGANIZATION

In 1929 a Speech Department was organized in the Oregon State Teachers Association. In contrast with the handful of people attending the earlier meetings, well over a hundred were present for the annual meeting in December, 1937.

Through the efforts of the above department, the first Oregon Speech Conference was held in Portland in May, 1931. This conference has been repeated each spring, with continued success. Secondary teachers of speech have figured prominently in both the conferences and the annual meetings of the Speech Department of the O. S. T. A.

Out of the Oregon Speech Conference developed the Oregon Speech Association, devoted to the interests of all teachers of speech—grade, high school, college, and private.

COURSE OF STUDY

As a result of the first meeting of the Department of Speech of the O. S. T. A. in 1929, a committee was formed to work out a state course of study in speech for the high schools. The secondary school survey, referred to above, was undertaken as a foundation upon which this committee might build. After several years, during which many different individuals served on the committee and various reports were submitted, discussed, and revised, a final draft was adopted by the Oregon Speech Association. Waiting for the psychological time to advance, the Association wisely delayed submitting its proposal to the State Department of Education. In the meantime, a gradually increasing

interest in speech instruction was making itself felt, with the result that the State Department, of its own accord, revised the secondary curriculum to provide for the substitution of one year of speech for one unit of English, and called upon the Oregon Speech Association to collaborate with it in preparing a state course of study in speech. Last September, the department's recommendation became effective, and the finished course of study was circulated through the secondary schools.

EXTRA-CURRICULAR ACTIVITIES

The Oregon High School Debating League was organized in 1907-08. Fostered originally by the University of Oregon, the League has been sponsored recently by the General Extension Division of the Oregon State System of Higher Education.

From 1928 to 1931, the first statewide contests in extempore speaking and interpretation were held under the auspices of Oregon State College.

Since 1932-33, Linfield College has conducted on its campus an annual open speech tournament for high schools, with divisions in debate, oratory, extempore speaking, and interpretation.

During the past three years, Willamette University has likewise sponsored statewide contests in extempore speaking and interpretation for secondary school students.

Many high school students also receive training in the annual district and state contests in extempore speaking and parliamentary procedure sponsored by the Future Farmers of America during the past few years.

County and local speech contests are held in various parts of the state each year.

UTAH

The State Department of Public Instruction in the State of Utah believes in an integration of all subjects of the high school into a unified program. Mr. Burton K. Farnsworth, Director of Secondary Education, says:

At the present time we do not have a separate speech curriculum, neither are we promoting one. English is a required subject for three years in some high schools and four in many. We believe oral English or speech is just as important. We are recommending that the speech teacher assist in listing the materials that should be taught in Speech I and help us make that an integral part of the English classes, calling it Language Arts rather than English I or Speech, so that English I will be Language Arts I, English II will be Language Arts II, in which the major part should be speech or Oral English. In the junior or senior year we recommend that several one-semester courses be organized: one in Business English, one in Public Speaking, one in Dramatics, probably one in Debating and several others, and these be elective but acceptable in lieu of the required three-year English course. Our present English courses presume to follow the pattern much like that prepared by the National Council for the Teachers of English entitled "The Experience Curriculum." In this program a vast amount of oral English is encouraged and careful diagnosis of oral English needs and a remedial program in light of these needs is encouraged.

A committee has been appointed to draw up a state course of

study in speech for the secondary schools. The University of Utah grants entrance credits for speech courses.

WASHINGTON

The Washington State Speech Association has just succeeded in having "An Integrated Course of Study in Speech" published by the State Department of Education. This course of study plans for speech from the first grade on through the high school. The compilers of that course of study say, "Speech education is not a process of drill on isolated and hence artificial techniques, but a process based on the integration of all the aspects and the uses of speech in the maturing of the child."

The need for speech training is expressed by Mr. S. F. Atwood, Director of Public Instruction in the State of Washington. He says,

> The curriculum of the modern American school is beginning to undergo a significant revision. Shaken out of its complacency by the depression, education has felt the impact of the social forces which today present an important challenge to democracy. Progressive educators throughout the nation are coming to appreciate more clearly the importance of the function of the school in the preservation of democratic processes.
>
> Schools in a democratic society can no longer afford to ignore their responsibility for development of the power of expression and for instruction in the technique of group discussion. It is with the hope of assisting the schools of the state in meeting this responsibility that the following curriculum of instruction in speech is presented.

EASTERN STATES

The associate members to the National Committee for the Advancement of Speech Education in the Secondary Schools in the eastern states are as follows:

Connecticut—Madge M. Viest, Greenwich High School, Greenwich, Connecticut.

Delaware—M. Channing Wagner, Public Schools, Wilmington, Delaware.

Maine—Weston Walch, Portland High School, Portland, Maine.

Maryland—Gwendolin McWilliams, Westminster High School, Westminister.

Massachusetts—Roger Warner, 6 South Bend, Williamsburg, Massachusetts.

New Hampshire—no representative.

New Jersey—Francis Tibbetts, 311 Mt. Prophet, Newark, New Jersey.

New York—Mary T. McGrath, James High School, Brooklyn, New York.

Pennsylvania—Stella Price, South Hills High School, Pittsburgh, Pa.

Rhode Island—Mildred Metcalf, Woonsocket High School, Woonsocket, R. I.

Vermont—no representative.

Two of the states of the eastern United States have published

state courses of study in speech. They are New York and New Jersey. One state, Massachusetts, is preparing an intensive survey of the amount and kind of speech training in the secondary schools of that state.

CONNECTICUT

The Supervisor of Secondary Education in Connecticut, Mr. Paul D. Collier, reports that there are no courses in public speaking or oral English in his state but "many schools have been doing work along that line."

DELAWARE

The State Superintendent of Education, Mr. H. V. Holloway, expresses regret at the lack of speech training in his state. He says:

We have no special speech training in the secondary schools of Delaware, aside from that which is done in the regular English classes. For a number of years, we have been conscious of this problem and have expected our English classes to do as much as possible in remedying difficulties.

We have local, county and state declamation contests, each year, in our high schools, and have conducted these for the past eighteen years, with what we believe to be rather good results. We are urging this year also local debating teams. All of these, of course, lend emphasis to the need of speech training. We recognize, however, that children who actually need speech training are not usually interested in these activities. Therefore, we are obliged to fall back on the English teacher.

MAINE

Mr. Weston Walch, Portland High School, sends the following report for the state of Maine:

Speech activity in Maine is largely restricted to extra-curricular activity. While not more than half a dozen high schools in the state maintain full time public speaking instructors, Maine maintains its full share of contest work.

The high schools in this state are fortunate in having a high degree of coöperation and leadership from our state colleges. The University of Maine conducts an annual state speech contest, including dramatic and humorous reading, oratory, original oratory, and extemporaneous speaking. Bates College maintains the state championship debate league with approximately sixty high schools competing each year. In addition, Bates College runs a similar league for the New Hampshire high schools. Colby has an annual speaking contest for boys which always attracts sixty or more entries from Maine and Massachusetts high schools. Bowdoin College manages the state play contest and also conducts a forum type debate league.

About twenty high schools enter the state play contest. The state is divided into districts, the winners from which meet for a state contest at Bowdoin. The winner and runner-up in the state meet are then eligible for the New England play contest. In this event, Maine has held its own with the other New England states, South Portland High School winning the New England meet two years ago, and playing host last winter.

The larger schools maintain dramatic clubs, and the senior class play is the leading social event of the year in almost every Maine high school.

Practically every Maine high school enters the state prize speaking contests. The state is divided into triangular groups. At each of these contests the winning boy and the winning girl become eligible for similar county contests. The winners from each county then meet in the state capitol at Augusta for a state meet.

It is in debating that Maine is the best organized, because of the leadership of Bates College. The debating season starts in the fall with a forum type debate at Bowdoin. Here each school enters two speakers, one on each side of the chosen question. The speakers are grouped into discussion groups of eight to twelve participants and the schools are rated by the combined ranks given its two speakers by all the judges. In February, one high school in each end of the state conducts a practice tournament on the national high school question. Each school may enter as many teams as it wishes, and the debaters take turns debating and judging. The Bates League tournament is held in March and April. This year, Portland High School will be host school for the New England National Forensic League speech tournament.

MASSACHUSETTS

Mr. Roger L. Warner, Williamsburg High School, Massachusetts, finds that only 24 out of 252 high schools of the state are offering organized class work in speech. For that reason he is making a study, called *Methods of Establishing Speech Courses in the High Schools of Massachusetts*. He hopes that his study will point the way to educators in the state, for the establishment of more speech courses.

NEW JERSEY

The New Jersey Association of Teachers of Speech has prepared *"A Program of Speech Education for the Secondary Schools of New Jersey."* It includes explanation of the function, principles and objectives of speech education, as well as detailed information about the speech arts, which include the following:

Fundamentals of Speech
Creative Speech
Conversation
Discussion
Speech Making
Debate
Interpretative Reading
Oral Reading
Dramatics

There is also information on speech correction and on a speech laboratory. This work has been accepted by the State Board of Education and will be distributed to the schools when it is printed.

NEW YORK

All high school teachers of English in the state of New York are required to teach oral expression as part of their regular work. It is estimated that more than fifty percent of the high school pupils of the state receive training in speech under special teachers in addition to the training in the English classes.

A large part of the New York Syllabus in English for the grades 7-12 is devoted exclusively to the field of oral English. The State Supervisor of English, Mr. George W. Norvell, reports that there is an increasing number of schools in the state that are installing special courses in oral English and that these courses are fully approved by the State Education Department. Mr. Norvell says, "The matter of thorough training in oral expression is continually stressed by the responsible authorities of the State Education Department."

PENNSYLVANIA

Miss Jean Liedman, now at Monmouth College, Monmouth, Ill., made the following report of a survey for the state of Pennsylvania for the year 1933:

44 schools had oral english
22 schools had drama
15 schools had interpretative reading
18 schools had debate
20 schools had play production
4 schools had speech correction
8 schools had public speaking

The Consultant for Curriculum Instruction, Mr. Alan O. Dech, regrets that the state does not have more work in Speech Correction. He says:

> Although we have no statistical report of the amount of speech work which is done in our secondary schools, our visits to them seem to reveal that almost every school pays some attention to oral English and public speaking. I am sorry to say, however, that there are not many schools who have emphasized speech work for defectives or for minor weaknesses. The emphasis seems to be largely upon the more formal types of oral work. We believe that more emphasis should be given to speech correction.

VERMONT

The state of Vermont will include more training in speech in its new course of study. Mr. Ralph E. Noble, Director of Secondary and Vocational Education says, "We have a state committee which

is working on a revision of our course of study in English. I have no doubt that their suggestions will include many in the area of speech training."

THE EVOLUTION OF SPEECH RECORDING MACHINES

KARL A. WINDESHEIM
University of Washington

"EVOLUTION" implies a historical treatment. "Speech recording machines" *might* imply machines such as the Phonautograph, the Phonodeik, the Oscillograph or any of the numerous instruments which record speech sounds graphically for purposes of analysis. However, because of time limitation and the fact that current interest seems to center primarily on the type of recording which can be used for reproducing, I shall limit my discussion to this type of recording machine. We are concerned, then, with the salient features of the development of the phonographic art. Even with this limitation as to subject matter, it will be necessary to pass over many interesting phases and present only the most outstanding developments which have brought us to our present-day speech recording technique.

While hundreds of persons have given time to the perfection of the phonograph, and literally thousands of patents have been issued covering various details in the phonographic art, still we find that the most significant contributions to the evolution of the modern speech recorder have been: (1) the Phonograph of Thomas Edison; (2) the Graphophone of Chichester A. Bell and Charles Sumner Tainter; (3) the Gramophone of Emile Berliner; (4) the Telegraphone of Valdemar Poulsen; and (5) the "Orthophonic" Phonograph of J. P. Maxfield and H. C. Harrison.

The first machine ever to record and reproduce speech sounds was the Phonograph which Thomas Edison constructed in 1877. There has been much controversy over whether Mr. Edison is entitled to the distinction of having actually invented the first phonograph. As late as 1927, the fiftieth anniversary of this great invention, the contention was still being put forth that credit for priority of invention should go to Charles Cros, a Frenchman. However, the French claim in behalf of Cros can easily be disposed of on two

counts. Even though he was the first to propose a workable theory, still he is not entitled to priority of invention, first, because he failed to "reduce his invention to practice." In the second place, we find that the principle on which Edison constructed the first successful speech recording machine was in no way similar to the theory which Cros proposed as a possible method of reproducing recorded sounds. Cros suggested that a record made on the Scott-Koenig Phonautograph could be so treated that it could be made to reproduce the original sound. Now, as you all know, the Phonautograph record was merely a sinuous groove traced in lamp black, just as our kymograph records of today are. In Edison's original phonograph, recording was done by means of vertical indentations pressed into a sheet of tin-foil. Thus Edison originated what has come to be known as the vertical, or hill-and-dale, method of recording, which is entirely different in principle from the lateral tracing method used by Scott in his Phonautograph. Unquestionably, to Edison belongs the credit for having conceived and constructed the first successful speech recording machine.

The evolution of the phonograph record forms a fascinating chapter on which we can only touch briefly. Today we have both the cylinder and the disc. Edison conceived both of these forms, but for many years he developed only the cylinder. When he brought out his "Perfected Phonograph" in 1888, he had discarded tin-foil as the recording medium and had perfected the all-wax cylinder. This is essentially the same record which we use today on the business dictating type of phonograph. Finally, with the increasing popularity of the disc record, Mr. Edison produced a disc machine. Those old Edison "Diamond Point" discs gave a very high quality reproducing. With the early phonograph one had to shout lustily into terials and to the specially designed sound-box, but which was also probably largely due to the fact that Mr. Edison still retained the hill-and-dale method of cutting, when practically all other disc records were of the lateral-cut type. It is interesting to note that Mr. Edison's adherence to the hill-and-dale method has been justified by the recent research of Frederick and Harrison, which shows many points of superiority of the vertical-cut record over the lateral-cut.

The phonograph was originally a machine for both recording and reproducing. With the early phonograph one had to shout lustly into the horn in order to hear returned a very faint and inaccurate facsimile of his voice. Soon, however, records were being produced commercially, and the phonograph became primarily an instrument for entertainment. When most of us think of a phonograph, it is with

this latter type of machine in mind. However we must not lose sight of the fact that the self-recording phonograph has remained in production from the earliest days to the present time. The modern Ediphone is simply a refined model of Edison's Perfected Phonograph of 1888. It retains the basic principles of that earlier machine. The voice impinges upon a diaphragm, the diaphragm actuates the cutting stylus, which in turn engraves the record in a wax cylinder. Reproduction is accomplished by simple reversal of the recording process. Mr. Edison's hill-and-dale method of recording is still retained in the modern business dictating machine, as is also his method of driving the cutting stylus by means of direct acoustical impact of the voice against a diaphragm. This latter feature was also the method used in the commercial recording studio up till as late as 1925.

Accurate reproduction of speech and voice depends on the ability to reproduce without distortion a wide range of frequencies. For high-fidelity recording, this range should extend from 40 double vibrations (dv) to 10,000 dv. The early phonograph was so limited in its frequency response that it could produce only barely understandable speech, which was badly distorted as to tone and voice quality. Even the modern business dictating machine does not have a sufficient frequency range to show accurately the voice quality. However it does serve very nicely as a means of checking up on articulatory defects and common errors in speaking, and is used by many teachers of speech for recording students' speeches.

From 1878 to 1888 Mr. Edison was so busy with the development of the electric light that he was forced to allow the phonograph to lie dormant. During this period many experiments were being conducted by others, and particularly by the "Volta Associates." When Alexander Graham Bell received the Volta Prize for the invention of the telephone, he used the money to found the Volta laboratory for scientific experimentation in sound. In 1885 Bell's cousin, Chichester A. Bell, and Charles Summer Tainter brought forth the second great contribution to the phonographic art: a recording device which they called the Graphophone. The patent issued to Bell and Tainter and to Tainter individually, on May 4, 1886, contained new principles, many of which are still basic today. For example, they were the first to use wax as the recording medium in place of tinfoil; they substituted cutting or graving for indenting of the record; they provided the first volume control, and even designed an electromagnetic recording head.

After many vicissitudes and much re-organization there finally evolved from the promotion of the Bell and Tainter patents the

Columbia Graphophone Company. This company thrived for many years, but finally went into bankruptcy as a result of stock promotion manipulations. In January, 1923, the Dictaphone Corporation was formed, and purchased the dictating machine business from Columbia. The Dictaphone is very similar to the Ediphone, and is equally useful for certain types of speech recording. It is the direct descendant of the Tainter Graphophone, just as the Ediphone is the direct descendant of the Edison Phonograph.

At the same time that Bell and Tainter were perfecting the Graphophone, Émile Berliner was developing an entirely different process of recording. On November 8, 1887, he was granted his first patent on a recording machine which he called the Gramophone. Berliner saw the limitations of the hill-and-dale method of recording, in that the deeper the cutting stylus had to go, the greater would be the resistance. He wanted to reduce the resistance of the recording surface to the absolute minimum, and at the same time keep it uniform for all frequencies, and so he adopted the method of the Scott Phonautograph. In his original process he cut a wavy line in an extra-heavy coating of lampblack, fixed the record with varnish, and then copied it in a solid material by means of engraving, chemical deposition or photo-engraving. He soon changed his method of recording to that of direct etching on a plate of metal or glass. It is quite apparent that this method of recording would be much more adaptable to a disc than to a cylinder, and it is for this reason that Berliner is commonly, though erroneously, credited with having "invented" the disc record. What he *did* invent was the lateral-cut type of recording, which is used in our modern speech recording machines. The successful commercial promotion of his invention caused the disc to outstrip the cylinder in popularity with the public.

Émile Berliner's Gramaphone formed the basis of the most profitable commercial development in the phonograph industry. Berliner, with Eldridge R. Johnson, founded the Victor Talking Machine Company in 1901, and it was Berliner who registered, for the company, the famous trade mark, "His Master's Voice." Berliner had early sold his foreign patent rights to the Gramophone Company, Limited, of London, which built up a thriving business on a world-wide scale. Incidentally, the virility and success of the Gramophone Company, Limited, accounts for the fact that in Great Britain and foreign countries the generic term "gramophone" is commonly used, whereas, in the United States, we use the term "phonograph."

Berliner arrived at his invention independently, with no knowledge

of the fact that Cros had previously proposed a similar methods. It was not until after the Gramophone had been patented that Berliner even heard about Cros, and then he willingly gave Cros full credit for having evolved a workable theory. So again we see that Cros' failure to gain recognition was the result of not having put his theory into practice.

Thus far we have seen that in the Phonograph, the Graphophone and the Gramophone we have the basis of the phonographic art. Edison's tin-foil record was early discarded, and he perfected the all-wax record, such as now used in the Ediphone and the Dictaphone. Bell and Tainter were the first to use wax, but their record was a wax-covered paper cylinder, which proved impractical, and so they eventually adopted Edison's all-wax record. Bell and Tainter contributed the method of cutting or graving, which Edison later adopted, but they were using hill-and-dale recording, which was Edison's original contribution. Berliner's contribution was to substitute the lateral cut method for the hill-and-dale. All in all, there are many points of similarity in these three basic types of speech recording machines, but it is worthy of note that, in spite of many statements to the contrary, the Scott Phonautograph was *not* the parent of the phonograph. The Phonograph and the Graphophone were both developed independently of the Phonautograph. It was not until Berliner brought out his Gramophone that we find a speech recording device based directly on Scott's principle.

It was not until 1898 that we find a major departure from the general methods of recording used in these first three machines. In that year, Valdemar Poulsen, of Copenhagen, Denmark, invented a recording device based on an entirely new principle. Poulsen recorded by means of transverse magnetization of a steel wire, or disc, and thus we have the birth of our familiar old friend, the Telegraphone. When the Telegraphone first made its appearance, it was hailed as a marvelous development which would revolutionize the phonograph industry, for the quality of its reproduction, and the simplicity of its operation made it far superior to anything previously known. Poulsen was awarded the medal for original electrical research at the Paris Exposition of 1900, and a remarkable future was forecast for his electromagnetic phonograph.

The question naturally arises, why have not these prophesies come true? Most of us have used the Telegraphone at some time or other, and most speech laboratories have one lying in the corner, collecting dust, having been discarded because of the poor quality

of its reproduction. The original acclaim given the Telegraphone was due not merely to the fact that those who first heard it were carried away by their enthusiasm, nor to the fact that in 1898 other forms of recording were so crude that electromagnetic recording only *seemed* superior by contrast. True, other forms of recording have been improved in the intervening years, but that does not account for the present-day inferiority of the Telegraphone. The real answer is to be found in the fact that the Telegraphone has never been modernized nor properly developed commercially. Some of you have probably experimented with your Telegraphones and found that the quality can be greatly improved by the use of modern microphones and amplifiers. Dean Immel tells me that at U.S.C. they have a rebuilt Telegraphone which gives as high-fidelity reproduction as the most expensive modern sound equipment available today. Some of the best recording equipment available abroad, such as the Blattnerphone, which is used by the British Broadcasting Corporation, the Marconi-Stille Recorder-Reproducer, and the Siemens-Halske "Stahlbandapparatur," to mention but a few, operate on Poulsen's principle of transverse magnetization. The prophets of 1900 were not visionary dreamers when they saw the possibilities of Poulsen's invention. Those prophesies have never been realized. That the American Telegraphone of today is the same crude instrument it was twenty years ago, is not because of any inherent limitations of magnetic recordings, but rather their advantage to suppress the improvement and commercial development of this type of recording instrument.*

The last major contribution which we will consider is one which affects present-day recording methods more than any other. In 1925, J. P. Maxfield and H. C. Harrison, of the Bell Telephone Laboratories, perfected their research on the improvement of the quality of the phonograph. Maxfield and Harrison applied the electrical principle of balanced impedances to the acoustical phonograph. As previously mentioned, the fidelity of reproduced sound depends upon the transmission of a wide range of frequencies. By means of an acoustical analogy to the balanced electric circuit, Maxfield and Harrison constructed a phonograph in which all the units of the reproducing system were carefully balanced. The mass of the needle was balanced with the flexibility of the arm tip; the mass of the spider, which connected the needle arm to the diaphragm, was balanced with the flexibility of the spider legs; the mass of the diaphragm was balanced with the flexibility of the diaphragm edge; and the com-

* An instrument operating on the Paulsen principle has recently been perfected and placed on the market—*Editor.*

pressibility of the air between the diaphragm and the back plate was carefully computed and compensated for. Finally, a horn was designed on the exponential principle, to get the the greatest possible frequency range without marked fundamental resonance. As a result of this careful balancing of all the elements of the reproducer, a phonograph was evolved which had superior tone quality by reason of its greatly increased frequency response.

This phonograph was produced and marketed by the Victor Talking Machine Company, as the "Orthophonic." The interesting factor to us, however, is that the frequency response of the orthophonic phonograph had been increased to the point where it could reproduce a wider range of frequencies than it was possible to record by the acoustical method of recording then in use. It was only natural for Maxfield and Harrison to include in their project the improvement of the recording technique, so as to produce superior records which would have a frequency range comparable to that of their superior reproducer. Thus we have the beginnings of electrical recording as we know it today. Previous to 1925, phonograph records were produced by the direct impact of the voice on the recording diaphragm. Naturally the power which could be transmitted to the cutting stylus was limited, and there were many forms of distortion introduced. Maxfield and Harrison introduced the use of the microphone, amplifier and electrically activated cutting stylus, and eliminated distortion by carefully balancing the impedances of their recording circuit.

The electrical recording thus perfected forms the basis of the method which we now use in our speech recording machines. There are numerous such machines on the market, but they all operate on the same basic principles. For the most part we have the lateral cut disc (Berliner's contribution) and the electro-magnetic cutting head and reproducer, with vacuum tube amplification (as introduced by Maxfield and Harrison). Unfortunately, most of the recording machines on the market todoy leave much to be desired. They offer a fairly adequate quality of recording, but, to obtain really high-fidelity reproduction, most of them require considerable re-building because of faulty design or inferior quality of some of the units incorporated in their manufacture. It should be possible, in the present state of scientific development, to obtain a high-fidelity recording machine at a nominal outlay of capital, but, for the most part, the prices being charged for such equipment as is available are inordinately high.

There is not time for a critical evaluation of all the recording machines which are available at the present time, nor is that within

the scope of this discussion. Our topic has to do with the "evolution of speech recording machines, and so I have limited myself to that particular phase, and tried to give you some concept of the principle contributions which have helped to make the recording art what it is today. No one realizes more than I how sketchy such a discussion must be when condensed into a brief article.

Perhaps some are wondering why I have not mentioned recording of sound on films as a contribution to the phonographic art. I have purposely omitted this phase for two reasons. In the first place, there are so many angles to the problem, and they are all of such a highly technical nature, that the entire space allotted to this paper would be insufficient to handle them. In the second place, I felt justified in omitting it in view of the fact that photographic recording of sound on film is, at present, such a complicated process, requiring such a huge outlay for materials and equipment, and such a large corps of specially trained technicians, that it is hardly adaptable to the uses of the average collegiate department of speech. At least, in the present state of depleted funds and curtailed budgets, there is not much chance that very many of us will be able to adopt this form of recording in the very near future.

Of course, it is difficult, if not impossible, to know just what the future will bring forth in the way of speech recording. It is my belief that development will be largely a matter of improvement and refinement along lines already in use. It is entirely possible that before many years the methods of photographic recording may be sufficiently simplified, and the costs of this process sufficiently reduced, so that it will be available to us in our speech work. Personally I should like to see Poulsen's principle developed and applied in this country to the extent to which it has been developed abroad. Undoubtedly there will be more advancements in the field of electrical recording. Then, too, we must not lose sight of the possibility of the discovery of some wholly new principle, or the new application of some old and well-known principle. We must not forget that the art of speech recording is not an art in itself, but that many of the improvements in this field, particularly in the last few years, have come about as a result of the application of principles and processes which have been taken from other branches of science. However, even with this limitation in mind, and with the realization that hundreds of individuals have participated in the development of the phonographic art, it is well to remember that speech recording machines, as we know them today, have evolved primarily out of the

inventions and applications of Edison, Bell and Tainter, Berliner, Poulsen, and Maxfield and Harrison.

A DIAGNOSTIC PROFILE OF THE SPEECH OF CHILDREN IN GRADES 1, 2, AND 3

MABEL-LOUISE AREY
Shipley School, Bryn Mawr, Pennsylvania

A SIGNIFICANT number of those who interest themselves in the adjustment and removal of speech difficulties have expressed in print their belief that speech correction is most advantageous and most helpful when it is begun very early—so early, in fact, that procedures may be largely those which will inhibit the formation of inadequate or incorrect speech patterns simply by establishing desirable speech habits. A correlated concept of such a program of early speech education and improvement is that a large part of what would otherwise be individual re-training of speech will prove to be entirely unnecessary, since wrong speech habits will have no opportunity to become established.

Agreement with this ideal has led the writer to consider the construction of an instrument to measure the speech efficiency of children in the early grades, viz., 1, 2, and 3. In view of the limitations which at present prevail in a majority of our public schools, it seemed necessary to honor certain implicit demands upon an instrument of measurement.

The major conditions which delimit successful speech work in most of our public schools appear to be these:

1. The lack of administrative attitude in agreement with the need for speech training and/or re-education.
2. The infrequency or the absence of speech clinics maintained by, or accessible to, public school systems.
3. The inadequate supply, or the total lack, of grade teachers having had educational preparation necessary for participation in a program of speech education.
4. The already crowded schedules of activities in the public schools.

These limitations place demands upon any instrument for speech measurement in the primary grades somewhat as follows:

1. The instrument, with its accompanying manual of instructions, should include all information necessary to successful administration, and for the comprehension of the results.
2. It should be administrable by persons without specific speech training.
3. The materials required should be as compact as possible, to reduce the cost and simplify filing.

4. The instrument should permit the examination to be extended over several meetings, without loss of validity or reliability should time be limited.

5. The results of testing should indicate the degree of speech efficiency, and present a diagnostic picture or profile of the speech habits, of each subject tested.

6. The instrument should obtain information concerning causative factors in relation to speech habits of children tested.

7. The instrument should serve as a basis for a program of speech improvement for the children tested.

Some other essentials, or desirable features, in any efficient instrument for speech measurement in the primary grades seem to be these:

1. Materials used should be definitely attractive to children.

2. The organization of materials should aim:

   a. To establish rapport between subject and examiner.

   b. To make provision for preliminary orientation of the subject within the testing situation.

3. Materials used should permit comfortable manipulation by the children themselves.

The foregoing sets forth the conceptual basis upon which was constructed A DIAGNOSTIC PROFILE OF THE SPEECH OF CHILDREN IN GRADES 1, 2, AND 3.

What follows is a discussion of the actual structure of the PROFILE.

The DIAGNOSTIC PROFILE consists of the following named materials:

A Teacher's Manual of instructions.

A Reproductive Speech Section, with a Key for the examiner and a Score Sheet for each child tested.

A Free Speech Picture Series, one set of pictures serving for all three grades, with a Score Sheet for each child tested.

A General Case Record Blank for each child tested.

The Teacher's Manual was prepared with the intention of providing, for teachers having no specific training in speech, sufficient information and instruction for the administration of the Profile ond the comprehension and utilization of the results obtained. It therefore includes not only concrete directions for administration and scoring, but also directions for conducting a physiological examination of the peripheral structures used in speech, an elementary guide to phonetics, and a descriptive rating scale for voice and rhythm.

In constructing the Profile it was determined that a child's speech has two principal examinable functions:

1. Reproductive speech—the speech he uses in response to a stimulus or pattern supplied to him from the outside, as when he reads, or repeats words someone else says to him.

2. Free speech—the speech he produces in response to a stimulus from within, as when he tells in his own words about his thoughts or experiences.

It was felt that a child's speech might well be atypical in one of these functions and not the other. Speech faults often appear in both the careful reproductive speech and the more informal free speech.

It was believed that a test involving reading would be most serviceable for testing the child's reproductive speech habits.

The Reproductive Speech Test was constructed on the basis of a cumulative vocabulary of 2,000 words, [1] and sounds were tested in initial, medial, and final positions.

The special feature of the section designed to test reproductive speech is its provision for orientation before the actual testing. Orientation is to be achieved by means of a four-sentence testing unit, the *fourth* sentence of which is the testing sentence. A sample unit, testing the sounds *w, m, wh, p, b,* initially placed, is this:

We went to see a *man* and his *pig.*
The pig is *white.*
He *will* be in the *barn.*
*W*ill you go to see the *m*an and his *wh*ite *p*ig in the *b*arn–

In the three orienting sentences, each of the test words appears at least once. The child has time and opportunity to become adjusted to the thought, and to the language demands made upon him, before the actual testing takes place.

The Reproductive Speech Book, for the use of the child being tested, consists of a series of large, variously colored cards, sliding easily on rings. On each card appears one four-sentence testing unit, as illustrated above, in large clear type.

The Reproductive Speech Book for the First Grade Test includes 48 cards, for the Second Grade Test 53 cards, and for the Third Grade Test 77 cards. Because of the increasing reading facility from the first to the third grade, however, the time needed for reading the 77 four-sentence units is no greater than that needed for reading the 48. Sometimes, in fact, the time is less.

The special feature of the Free Speech Section is the use of actual photographs—clear photographs of groups of objects, arranged to stimulate interest and a speech response from the child. The Free Speech Series includes a book of six large photographs, mounted on variously colored strong paper, and sliding on rings.

[1] Clarence R. Stone. *A Graded Vocabulary For Primary Reading* (Webster Publishing Company, 1808 Washington Avenue, St. Louis, Missouri, 1936). (Mr. Stone and his publishers generously permitted the use of this pamphlet, which has been of the greatest service in the development of the tests).

The Profile of each child's speech, as finally filed for future use in a speech improvement or re-training program, includes three sheets only:

1. The score sheet for the Reproductive Speech Test.
2. The score sheet for the Free Speech Test.
3. The case record blank.

These three sheets contain all obtainable information as to:

a. The child's speech efficiency level in relation to his own group and to the average achievement level for his age and grade.

b. Specific speech habits which are inefficient or faulty, with an indication of the type and extent of the difficulty.

c. Causative factors as found in background, health and intelligence, and in the condition of the peripheral speech structures.

Standardization of the Profile has not yet been completed so that the figures for the speech achievement levels according to the age and grade have not yet been compiled. The author proposes to undertake procedures necessary for standardization as soon as possible.

THE DEVELOPMENT AND APPLICATION OF A SCALE FOR MEASURING DICTION

WALTER H. WILKE
Washington Square College of New York University

"DO I speak like a New Yorker? Have I a 'speech defect'? Could I pass a speech test if I took an examination for a teacher's license? Do you hear any foreign accent in my speech?" Such questions as these become routine matters to the speech teacher in the New York area. This investigation was undertaken in the hope of providing a more objective and readily intelligible answer to such questions than was heretofore available.

The specific purpose of the study was to express in quantitative terms judgments of the degree of acceptability of an individual's habits of articulating speech sounds. The result would be a diction scale, through the use of which an individual's level of proficiency could be expressed as a single score, instead of as a long series of discrete judgments regarding the articulation of various sounds.

To make such judgments of proficiency is a common problem in the New York area, where a local dialect differing in many particulars from the three major regional dialects of this country is considered objectionable by most teachers of speech. School children are accordingly taught to modify their speech habits in the direction of some dialect preferred by the speech teachers. Similarly, a speech exam-

ination is part of the selective procedure used in rating candidates for teaching positions. Other less formal procedures involving "speech improvement" necessarily involve an attempt to measure the quality of an individual's speech. These judgments, even when based upon specific notations regarding the individual's speech habits, are ordinarily summarized in terms of some rather crude subjective scale using such units as "good," "poor," "extremely poor," etc. A more readily intelligible quantitative scale, permitting of finer measurement and numerous applications to research problems, is obviously needed.

A preliminary to the construction of the scale was to secure specific data regarding the peculiarities of New York City speech. Such data was to provide in part a basis for listing the "faults" of articulation for which scale values were to be determined.

A series of 41 "New Yorkese" speech habits was selected for this purpose on the basis of a statistical analysis of the results of an articulation test administered to 180 university students.[1] Many of the most widely known New Yorkisms found in the list occurred in from 30 to over 50 percent of the cases. Of particular interest in this analysis was the data concerning the frequency of occurence of [ɜ] and [ɝ], and of [ə] and [ɚ] for final *er*. In the 114 cases for which the first of these pronunciations were tabulated, the pronunciation [ɜ] tively little individual inconsistency with regard to these sounds was noticed. In the 162 cases for which a record of the pronunciation of final *er* was obtained, [ə] occurred in 67, or 41.3 percent and [ɚ] in 95, or 58.6 percent of the cases. Many individuals were somewhat inconsistent in this matter, tending to use one of the pronunciations occasionally despite an evident dominance of the other. The implications for the question of what constitutes, or should constitute, acceptable pronunciation of words involving these sounds is apparent. The usual discussion of "Eastern standard speech" makes a somewhat different assumption as to existing speech habits in New York City.

Construction of the Scale

Two possible procedures suggested themselves for the construction of the scale. One would involve a consideration of whole constellations of speech habits. An attempt would be made to find quantitative values for speech samples as a whole, in a manner

[1] The present article is a condensation, from which detailed explanation of procedures and much of the original data have been omitted because of limitations of space. The full summary will gladly be made available to anyone interested in a more detailed report.

TABLE I

Scale values of the 41 deviations from preferred habits of articulation.

Sound	Median
t for θ	6.66
d for ð	6.64
ŋg for ŋ	6.60
ŋ for ŋg	6.59
General indistinctness	6.54
əɪ for ɜ	6.25
ɑ for ʌ	6.22
n for ŋ	6.20
s‒ for s (lisp)	6.14
Nasalized vowels	6.00
ɒɪ for aɪ	6.00
z for s	5.85
ɛə for æ	5.82
tˢ for t	5.80
dᶻ for d	5.78
Intrusive r	5.72
tʃ for dʒ	5.69
s for z	5.65
ʔl for tl	5.47
f for v	5.40
d for d	5.31
æʊ for ɑʊ	5.27
θ for ð	5.10
s⁺ for s (hiss)	5.00
oɪ for ɔɪ	4.90
Over-assimilation	4.80
ɒ for ɑ	4.20
ʌʊ for oʊ	4.10
ɛʊ for oʊ	3.96
dark l for l	3.67
oə for ɔ	3.67
tʰ for t	3.60
ʔ before vowels	3.55
Strong forms for weak	3.00
ɛɪ for eɪ	2.80
u for ju	2.72
ɪɪ‒ for i	2.60
ɝ for ɜ	2.34
w for ʍ	1.78
ɑ for ɒ	1.65
r before consonants and at ends of words	1.45

TABLE II

Variability of opinion regarding the scale values in terms of the semi-interquartile range.

Sound	Q
n for ŋ	.195
d for ð	.230
t for θ	.330
ŋg for ŋ	.345
ŋ for ŋg	.465
s‒ for s (lisp)	.520
General indistinctness	.525
z for s	.695
f for v	.740
Intrusive r	.790
t for d	.795
əɪ for ɜ	.850
tˢ for t	.870
ɒɪ for aɪ	.900
ɛə for æ	.905
tʃ for dʒ	.905
s for z	.950
Nasalized vowels	.980
ɪɪ‒ for i	.980
ɑ for ʌ	.985
dᶻ for d	1.025
ʔl for tl	1.090
ʌʊ for oʊ	1.150
æʊ for aʊ	1.270
θ for ð	1.280
w for ʍ	1.310
ɛʊ for oʊ	1.400
r before consonants and at ends of words	1.440
s‒ for s (hiss)	1.445
ɒ for ɑ	1.455
Over-assimilation	1.480
ɛɪ for eɪ	1.525
ʔ before vowels	1.550
oɪ for ɔɪ	1.600
ɝ for ɜ	1.685
oə for ɔ	1.690
ɑ for ɒ	1.750
u for ju	1.750
Strong forms for weak	1.975
dark l for l	2.000
tʰ for t	2.050

analogous to the construction of a handwriting scale or a scale of literary merit. The other would be an analytical approach, involving a determination of quantitative values for each of the specific deviations from preferred articulations. For reasons of practicability the latter method was chosen. This does not, of course, imply that one method was considered more valid or reliable than the other. An evaluation of the two methods can be provided only by an experimental comparison of scores obtained from the use of both types of scale on the same individuals.

The principal assumption implicit in this analytical method is that the sum total of the errors in articulation indicate the position which should be assigned to the individual tested, on a linear continuum of acceptability of diction. The validity of the assumption can be tested by a comparison of scores obtained from this scale and order-of-merit ratings by the same judges. Important discrepancies between the two scores might indicate that significant aspects of the speech pattern as a whole were not measured when the speech habits were considered as separate elements.

Scale values were determined by an application of the method of equal appearing intervals, similar to the procedure used by Thurstone in the construction of attitude scales and first described by Thurstone and Chave.[2]

The process of sorting along an eight point scale the various slips descriptive of the forty-one speech habits to be scaled was performed by fifty-six New York City speech teachers.[3] By means of penciled numbers on the back of the slips, a record of the way in which they had been sorted was made, furnishing the raw data from which were constructed the tabulations and graphs indicating the scale value of each "fault."

Results

The raw data referred to above was reassembled in the form of

[2] L. L. Thurstone, and E. J. Chave, *The Measurement of Attitude*, Chicago, University of Chicago Press, 1929.

[3] This study was made possible by the coöperation of the following-named chairmen of speech departments and their staffs: Miss Mary E. Cramer, Hunter College H. S.; Mr. Max Lieberman, Thomas Jefferson H. S.; Miss Elizabeth MacNamara, Erasmus Hall H. S.; Mr. Frank Mantinband, Abraham Lincoln H. S.; Miss Mary T. McGrath, James Madison H. S.; Miss A. Jeannette Williams, Jamaica H. S. The aid of these speech teachers, and of the writer's colleagues at New York University, Prof. C. A. Fritz, Mrs. Margaret P. McLean and Mr. Joseph F. Snyder, is gratefully acknowledged.

a table for each of the forty-one speech habits described on the slips, indicating the number of times the habit in question had been placed on each step of the scale during the sorting procedure. These totals were then converted into percentages, and a new table constructed showing for each of the forty-one items the cumulative frequency, i.e., the percentage of times the slips representing a particular "error" had been placed up to and including each of the eight scale steps. A cumulative frequency graph for each slip now made convenient the graphical determination of the median scale value, and of the 25th and 75th percentiles.

A series of quantitative values for the various characteristics of diction was now available. The median scale value for each "error" represents the average degree of importance attached to it by the fifty-six speech teachers who sorted the slips. These scale values are listed in Table 1 in order of decreasing importance.

The reliability of such median values has generally been stated in terms of the spread of the distribution of slips along the eight point scale. This gives an indication of the uniformity of opinion among the sorters as to the proper value for each item. Table 2 indicates in terms of the semi-interquartile range the spread of the values assigned each of the forty-one slips. It will be noticed that these Q values are almost ten times as great for the items at one end of the list as for those at the other. An interesting difference between the use and interpretation of a large Q value for these diction scale items as compared with similar values for statements used in the construction of attitude scales appears at this point. The maker of an attitude scale, wishing to secure the most stable scale values possible, starts with a very large number of items and throws out those for which a large spread indicates considerable "ambiguity" of quantitative value. In the case of a diction scale, however, the items which are quite differently evaluated by the various members of a group of sorters may still be considered worth including in the scale. In practice this means that one may find wide differences of opinion among speech teachers regarding the importance to be attached to a particular mispronunciation. Such disagreement can hardly be dismissed by disregarding the item altogether. Until such time as further thought and discussion about its quantitative significance may increase uniformity of opinion, it would seem that the median values of such items best represent their scale position.

Accepting as an inherent limitation of this type of scale the fact of disagreement about scale values, the stability of the median values

may nevertheless be satisfactory if the range of disagreement about an item's value is similar among comparable groups of speech teachers. As a check on this possibility, two median values were computed by the method already described for the items as sorted by each half of the total group. A strong trend of agreement between the two sets of median values was apparent. The product-moment correlation was found to be .71, with a probable error of .05. Corrected by the Spearman-Brown formula to give an indication of the expected correlation between two groups of 56 sorters each, $r = .83$. The scale as a whole may be considered to represent in a fairly stable fashion the opinion of speech teachers regarding the items studied. This is encouraging in view of the novelty of the procedure. Undoubtedly an opportunity to study these results and to use the scale will lead to increasing agreement regarding certain items. The sorting procedure should be repeated later to permit a revision of the scale values in the light of such modified opinions.

The validity which this diction scale is considered to have depends upon the criterion of validity which is assumed. By definition, the scale values found would seem to indicate accurately the average opinion of a certain group of speech teachers as to the importance of certain deviations from preferred articulations. Very likely a different group of sorters, in another section of the country, would rate these items quite differently. The scale cannot, at least in the absence of experimental justification, be assumed to have more than a regional significance.

The validity of the scale may be regarded from the point of view of the relation between less analytical judgments and scores obtained from adding up a series of error points. As suggested above, the possible effect on a general estimate of more general pattern characteristics which are not measured by the scale in its present form could be determined by comparing order-of-merit ratings for a number of individuals with their diction scale scores. The close correspondence between general estimates and scale scores in the case of a large number of students in speech classes over a period of three semesters made it seem hardly worth while to make the comparison. The chief difficulty involved would be to secure a large enough group of order-of-merit ratings to make a correlation study useful, since the more subjective general estimate is too crude to permit rating a large number of subjects from best to poorest.

Still another measure of validity might be obtained from a practical application of the scale. This would be a measure of the social

significance of these judgments of speech teachers, as measured by a diction score. The alleged effect of certain degrees of deviation from a preferred norm on the layman's reaction to the individual's personality might be measured. Likewise, the frequently assumed danger that certain types or degrees of deviation from a preferred type of diction would result in wholesale imitation of speech habits by those, e.g., students, who frequently hear the speaker, would be a better subject for investigation than for discussion. Such studies are somewhat beyond the construction of the diction scale itself.

Applications of the Diction Scale

Three experimental studies have utilized the quantitative diction scale. The first is a study of the reliability of diction tests as administered to college students in a diction course, under two sets of conditions. The second is an analysis of the extent to which the "personal equation" affects the reliability of the test scores. The third study is a comparison of two methods of computing diction test scores.

Reliability of Diction Tests

Prior to the construction of the scale, the writer had become interested in studying the reliability of diction testing. Lacking quantitative values for expressing an individual's proficiency as a single coefficient, the method of approach in this preliminary study was to consider what confidence may be placed in an examiner's opinion that individual A has a lisp, that individual B nasalizes certain vowel sounds or mispronounces a particular vowel, etc. The subjects were 125 college students; tests were conducted by four experienced speech teachers, under uniform, favorable conditions.

The results of this preliminary study may be summarized as follows:

1. There was far from complete agreement as to the correctness of an individual's pronunciation of any particular sound.

2. The consistency with which correctness was judged varied with the sound in question. In the opinion of the examiners, some of the factors related to the consistency of judgment are the frequency with which mispronunciations of a given sound occur, the attention habits of the judges, the all-or-none or gradation characteristic of the incorrect sound, and the consistency of the speech habits of the subject.

3. On the average, there was complete agreement among the three judges that a sound was incorrect in 5 percent of the cases,

complete agreement that no error occurred in 62 percent of the cases, and disagreement, two to one, in 33 percent of the cases.

4. A reduction to a minimum of errors of observation, due to such factors as enumerated in No. 2, would seem likely to affect these average figures about in proportion to the number of cases in each category. Generally speaking, this would mean that the errors of observation probably conceal a certain amount of disagreement and that a true picture would show even greater unreliability.

Three conclusions may be drawn from these facts. Judgments of the correctness of speech sounds under favorable conditions resulted in disagreement among a board of three judges in a third of the observations. The consistency of the judgments varies with the sound which is being judged. A reliable statement regarding an individual's habits of pronouncing the various speech sounds must be based on the composite opinion of several judges.

In view of the marked unreliability which this preliminary study had disclosed, it was expected that diction tests given under unstandardized conditions by different examiners would show considerable unreliability when scored by the use of the diction scale. A large number of students were tested during the first week of the school term. Two weeks later, forty-three of these students were retested. In some cases they were re-examined by the same person, in other cases by a different examiner. No attempt was made to secure close similarity of distance between tester and subject, of noise level of the rooms, or of the test material. Although thus cataloguing the differences in procedure serves to emphasize the gross negligence of such arrangements for experimental purposes, the differences are by no means greater than those frequently prevailing in practical situations in which diction is tested and later re-tested. The correlation between the two sets of scores in these forty-three cases was .15.

An attempt was now made to measure the reliability of the diction tests under favorable conditions. The opportunity presented itself at the time of the final oral examinations for the basic diction course. The unreliability of individual judgments already disclosed in the preliminary study had led to a decision to have the tests again administered by three persons. The conditions under which students were tested were uniform and highly favorable for accurate testing. A total of 224 persons were tested, although this number does not appear in the calculations, because no one examiner was present for every test. Since four examiners were present at various times, the

correlation of the test scores between each pair of examiners results in six correlation coefficients. These are given in Table III.

The correlations run from about .40 to .70, averaging .50. If these results are representative of articulation testing in general, certain implications are obvious. As measurements of behavior go, the coefficients are not wholly unexpected. Correlations of this size *between tests* would be considered indicative of "substantial or marked relationship" (Garrett), but we are dealing here with the reliability of a single test as administered by different individuals. The correlations should be considerably higher before such significance can be attached to the judgment of a single examiner.[4]

Many factors in the test situation just studied were simplified or standardized. Chief among those which probably affected adversely the reliability of the measurements are the length of the test and differences between the judgments of the examiners, referable to their habits of perception rather than to the physical conditions of the test situation.

The Personal Factor in Diction Tests

The external conditions under which the reliability of the diction test was measured were about as uniform as could well be obtained. One factor in the test situation which could not of course be standardized arbitrarily was the behavior of the examiners themselves. It would be of interest to know whether any considerable differences in the reactions of the judges, even under the presumably simplified test conditions, occur and account for much of the unreliability which attaches to the administration of the tests. In an attempt to settle this point, several comparisons were made. The extent of differences between judges in these comparisons should be interpreted in the light of the total range of scores, which, omitting decimals, was from 2 to 77 points.

[4] Since this was written, data on 237 cases tested in 1937 showed consistently agreement to the extent of an average correlation of .70. Apparently this represents the best results which can be expected, since the examiners are thoroughly familiar with the technique used, and conditions are highly standardized. To illustrate how serious it would be to place reliance upon a single examiner, even with the strong general agreement obtained, it may be worth-while to list a few examples of scores assigned to the same individual by two examiners. Following each score, the grade into which the diction test score would be transmuted for this particular examination is given in parentheses. (1) 74 (F), 31 (C); (2) 45 (F), 21 (B—); (3) 6 (A), 27 (C); (4) 46 (F+), 22 (C+); (5) 19 (B—), 52 (F).

TABLE III

Reliability of tests: r between scores obtained by two examiners.

Judges	N	r
A and B	46	.378
A and C	48	.435
A and D	85	.707
B and C	84	.419
B and D	146	.573
C and D	126	.517
Average		.505

TABLE IV

Average score of each judge for all subjects tested.

Judge	Average	No.
A	30.8	93
B	27.2	178
C	43.0	130
D	31.0	217

TABLE V

Average score for each pair of judges for all subjects tested jointly.

Judge	Average	No.
A	29.3	
B	23.7	46
A	30.9	
C	42.7	48
A	31.3	
D	32.1	85
B	26.9	
D	43.0	84
B	27.0	
D	29.6	146
C	42.8	
D	31.5	126

TABLE VI

Average score obtained from subjects' own instructor compared with average score obtained from each other instructor.

Examiner	Average	No.
(A's students)		
A	22.2	
B	21.5	16
A	22.0	
C	41.2	4
A	22.5	
D	18.8	17
(B's students)		
B	27.0	
A	59.8	2
B	26.4	
C	46.3	45
B	28.7	
D	28.8	72
(C's students)		
C	42.5	
A	31.7	43
C	40.5	
B	28.5	33
C	41.3	
D	35.6	70

The first computation was the average score given by each of the four judges to all of the persons he had tested. It is clear from Table IV that a considerable difference in comparative severity of judging is disclosed. The maximum difference of 15.8 points is equivalent to slightly more than one fifth of the entire range of scores. In terms of grades, computed from the distribution curve for all of the scores, the average score given by one of these two examiners would be near the lower end of the C group, whereas the average score by the other would be near the upper end of the C group. Clearly, those who were considered relatively good by the more lenient of the two would be considered only average by the other.

It will be remembered that each judge did not test every subject. This means that Table IV, based on all students tested by a particular judge, ignores the fact that a somewhat different group was judged by each examiner. The figures are corrected to allow for this in Table V, which gives a direct comparison between the six combinations of two judges, showing the average score of the subjects judged jointly by each pair. It is clear from the table that there is a constant tendency for the individual judge to rate at a particular level, and that this is affected to a negligible extent by the particular sample of subjects considered.

It is, of course, possible that much of this discrepancy in the average scores assigned by the various judges could be due to the factor of acquaintance, an unconscious difference in the evaluation by a given judge of the performance of his own students as compared with the students of other judges. A comparison of the test score received by students from their own instructor and the score received from the other judges present is given in Table VI. Since again no judge was present in the case of every subject, comparison is made between those of the instructor's students judged jointly by him and each of the other examiners. In general, the constant difference between the average scores given by the judges remain about the same. The most severe judge was also most severe of the four in judging his own students. One of the judges (A) whose scores were about average considering all students judged by him was somewhat more lenient in rating his own students than in his rating of students not his own, but even at that, was more severe in judging his own students than were two of the three others present. Evidently this analysis shows that no marked bias; indeed, no apparent bias whatever produces any marked disparity in the scores received when the subject is tested by his own instructor as compared with the scores received from judges who were not his instructors. The average differences still appear to be due to a general disposition on the part of one judge to be more lenient or more severe than the others.

It was possible by an analysis of the items checked by each judge to determine to what extent selective attention to certain "errors" and inattention to others might be responsible in part for the individual differences in judging tendency. Thirteen of the items, so chosen as to be a good sampling of important and unimportant, clear-cut and less clear-cut deviations, were studied. The total number of times each of these items had been checked by each judge was determined. These totals were then converted into percentages of the total number of students who had been judged by each. Since these totals are large, and since the subdivision of data in connection with other matters discussed above had indicated that no large changes occurred because of slight differences in the make-up of the student group tested by each judge, these figures are probably quite reliable. The percentage of times that each of the four judges checked the various items as incorrect is shown in Table VII.

Obviously, such selective attention to certain sounds and inattention to others (or perhaps differences in subjective standards of acceptability) account for large differences in test scores. Moreover,

this marked difference in the proportions of various sounds which are considered unacceptable indicates that beneath a similar quantitative evaluation of an individual's speech proficiency may lie decided differences in qualitative evaluation.

TABLE VII

Percentage of subjects judged to have made certain misarticulations.

Sounds	Judges A	B	C	D
i	4.2%	15.1%	9.2%	20.7%
æ	9.6	5.6	33.8	11.0
ɑ	6.4	14.0	19.2	16.5
ɜ	2.1	5.6	10.0	23.9
aɪ	3.2	16.2	33.8	23.4
t	54.5	8.9	39.9	21.6
d	18.1	0.0	3.0	9.6
ŋ	7.4	24.6	36.9	36.3
θ, ð	6.4	1.1	3.0	3.2
s	70.6	12.3	67.6	54.7
ʔ for t	19.2	25.2	29.2	15.6
Nasalized vowels	14.9	19.0	71.5	50.6
Unvoicing of z	59.4	57.6	73.8	45.1

TABLE VIII

Comparison of two methods of computing test scores, on two groups. Score I was obtained by considering an item incorrect if two or more judges so agreed; score II was obtained by averaging three independent total scores.

Method	Average Score	r	N
I	32.8		
		.927	98
II	34.5		
I	29.2		
		.924	49
II	33.8		

A Comparison of Two Methods of Scoring Diction Tests

The preliminary study of the reliability of judgments of deviation from a standard pronunciation of various speech sounds had appeared to suggest the inference that it would be quite unfair to conclude, in the absence of agreement among several judges, that a particular subject was to be considered to have a lisp, a defective *l*, an *ng* fault, and so on. On this basis, scores for the various subjects were computed by considering that an error had occurred only in case at least two of the three judges had checked the item.

Discussion arose concerning the possible inequity of this procedure in cases where each of the three judges may, through selective attention, have checked as incorrect a somewhat different series of items from those of the other examiners, but where there was close agreement as to the total score (hence the general level of proficiency) for the subject. A second set of scores was compiled to take account of this objection by using the average of the three examiners' ratings without regard to agreement as to specific errors. Table VIII shows that in the case both of the forty-nine students of judge B and the ninety-eight students of judge C for whom both test scores were available, there is a rather slight difference in the average score, the method of averaging the three independent scores without regard to

agreement proving somewhat more severe as anticipated. The difference, however, is negligible when considering the average scores. The general extent of agreement in the two scores received by the various subjects is shown by the correlation coefficients of over .90. The chief differences in scores obtained by the two methods were in the case of a few extremely low scores (favorable ratings) where a relatively low score, involving of course few checked items, did not agree perfectly with the small number of items checked by the other examiners. A few such individuals consequently received more favorable ratings than by the averaging procedure, as had been anticipated from the *a priori* consideration of the two methods.

Summary

A quantitative diction scale was constructed, following the procedure used by Thurstone in the construction of attitude scales. The reliability of the scale values obtained (r, corrected, = .83) indicates that these quantitative indices of the degree of unacceptability of the various items represent a rather stable opinion among the speech teachers who aided in the study. The application of the scale to a study of the reliability of diction tests disclosed an average correlation of .50 between test scores obtained by two examiners. A later study demonstrates the possibility of regularly obtaining a degree of agreement represented by an r of .70. Differences in the judging tendencies of the four examiners, leading to considerable differences in the severity of ratings and qualitative differences due to selective attention to certain speech sounds rather than to others, are important factors in reducing the reliability of the tests. Correlations of .92 and .93 were obtained between test scores based on an average of three total scores and scores based on agreement by two or more of the examiners as to the existence of each error included in the final score.

Conclusions

1. The practicability of expressing the results of an articulation test in quantitative terms has been demonstrated. There is a strong trend of agreement among the speech teachers who aided in this experiment as to the relative importance of various deviations from preferred habits of articulation.

2. The large degree of unreliability which attaches to scores based on the judgments of a single examiner was shown to result in part from differences in the reactions of the judges to the same stimulus situation. Improved reliability in testing should result from length-

ening the test, basing scores upon more than one examiner's ratings, and regularly analyzing the test results to determine the nature and extent of disagreements.

3. The measurement of articulation can be applied to numerous research problems and practical situations. Such applications will permit setting up more intelligible standards of speech proficiency. Within the limits of significance of the test, the results of instruction in speech can be measured. The broader question of the validity of the test scores, based upon opinions of speech teachers, can be studied by comparison with some measure of the social significance of deviations from acceptable speech.

PHONETIC STRUCTURE IN LINCOLN'S GETTYSBURG ADDRESS

BERT EMSLEY
Ohio State University

THE *Gettysburg Address* ranks high in smoothness of phonetic structure compared wtih other passages of similar length from Lincoln's speeches. The same is true of the *Second Inaugural,* the first paragraph of the *Last Public Address,* and the touching *Farewell Address at Springfield.*

On the other hand, two selections from the *Cooper Institute Address,* which are in plain or medium style, surpass most of the more eloquent passages in phonetic smoothness. These "Cooper" selections begin as follows (and each of them contains 1,000 sounds in continuous context):

> It, therefore, would be unsafe to set down even the two who voted against the prohibition as having done so because, in their understanding, any proper division of local from Federal authority, or anything in the Constitution, forbade the Federal Government to control as to slavery in Federal territory.
>
> (This will be referred to hereafter as *C* I).
>
> That Congress, consisting in all of seventy-six members, including sixteen of the framers of the original Constitution, as before stated, were preëminently our fathers who framed that part of "the Government under which we live," which is now claimed as forbidding the Federal Government to control slavery in the Federal Territories.
>
> (This will be referred to hereafter as *C* II).

The complete selections will be found on pages 52–53, and 54–55, of *Lincoln's Inaugurals, Addresses,* and *Letters,* edited by Daniel Kil-

ham Dodge, in Longman's English Classics, 1910. For the sake of uniformity, this text has been used throughout the study, and its punctuation has been followed wherever questions of pause might arise. Even in long clauses, no pause has been recognized which was not thus indicated by punctuation. The temptation to insert pauses in such situations as "ago our" in "Fourscore and seven years ago our fathers brought forth . . . " has been resisted, and the two vowels in question go down in the record as hiatus.

The extent of the material was some 20,000 sounds in 20 separate selections, each 1,000 sounds in length, corresponding roughly to the 961 sounds of the *Gettysburg Address*. These were transcribed in General American with the style of formal platform delivery. For instance, the word "and" was taken as one vowel plus two consonants, and hence adds considerably to the counts for consonant groups.

Transcription norms were from Kenyon's *American Pronunciation*, fifth edition; the sixth was not available at the time. Some arbitrary variations had to be made to settle difficulties. The question of including pauses in the total count of sounds was decided in the negative. Pauses and phrase length were listed separately for whatever interest they might have.

Syllabic consonants, a source of much trouble, were all transcribed as though preceded by a vowel (the obscure vowel). This policy increased vowel totals but at the same time increased voiced continuants among the consonants. Readjusted figures with elimination of the preceding obscure vowel would add to the count of vowels plus syllabics, and reduce the count of non-syllabic consonants. Such readjustment suggests a simple ratio of 40-60 between syllabics and consonants. The results from the method followed, however, agree more closely with those of Godfrey Dewey in his *Relative Frequency of English Speech Sounds*, in which the proportion is approximately 39-61.

At the present stage no attempt has been made to list sonorants and glides separately. The importance of these semi-vowels and semi-consonants for smoothness cannot be denied, though the classification of voiceless *w* might cause difficulty. On the broad basis which seemed more suitable to a beginning study in the field of phonetic structure in continuous context, the consonants were classified as voiced and voiceless, stops, and continuants; and the unvoiced stops and the voiced continuants were singled out for special attention. In contrast to Kenyon's arrangement, the affricates were listed with the

stops, on the ground that they are less smooth than ordinary continuants.

A sample of transcription will illustrate most of the problems. After much trying out, the plan of listing after each vowel every consonant that follows, even over into the next syllable, up to the succeeding vowel, was adopted because it reveals all types of consonant groups.

The abbreviations on the sample transcription sheet are to be interpreted as follows:

G 1—100 means *Gettysburg Address* first 100 sounds. (One hundred is a small but convenient number of sounds to analyze on one page. Enough space is left to classify the consonants both singly and in groups. In this example only the total consonants, single and grouped, are analyzed.)

H means hiatus, which is assumed wherever two vowels come into contact in intersyllabic situation without a punctuation pause. No consideration is given here to the question whether glides destroy the hiatus. A more accurate designation might be *vv*, which after the fashion of *cc* below, suggests two vowels in contact. Diphthongs are regarded as single vowels; and the affricates, or consonant diphthongs, as single consonants.

v (the small letter) means single vowels, not in hiatus.

V (the capital) given in totals only, means all the vowels, both singly and in hiatus.

c (the small letter) means single consonants, not clusters or any other consonant group.

C (the capital) only in totals, means all single and group consonants.

cl means clusters, intrasyllabic, not followed by other consonants in intersyllabic situation.

cc means "contacts," or intersyllabic consonants to the number of one plus one.

clc means clusters plus a single consonant in "contact," as in the type just cited; or it may include *c* plus *cl* or *cl* plus *cl*.

Gr. means consonant groups of all types: *cl*, *cc*, and *clc*.

Vo. means voiced consonants. (In the present example it refers only to *C* or the total consonant count. It might also be used with *c*, single consonants or with *Gr.*, consonant groups. The totals of *c* and of *Gr.* would then equal those of *C*.)

Ct. means continuant consonants. It includes fricatives, sonorants, and glides. Here also it applies to *C*.

Vs. St. means voiceless stop. It includes the affricate.

Vo. Ct. means voiced continuant. It includes all the voiced fricatives, and all the glides and sonorants, except voiceless *w*. The latter is always transcribed with a single symbol, not as *hw*.

Figures are actual counts in the one hundred sounds, unless labeled as percentages. Ordinarily it is not necessary to work out percentages for less than a thousand sounds. Those given here are for illustration of method. In the consonants, the total determining the various percentages is 62 (*C*). Thus 40 *Vo.* is 64.5% of 62.

All percentages other than those for the various kinds of consonants are automatically taken from their counts. Thus 2 hiatus is 2%; 38 *V* is 38%, and so on.

In the case of the final percentages of the *Gettysburg Address*, the 961 total sound count required calculation.

With respect to phonetic smoothness, high rank is given to low percentages of hiatus, clusters, "contacts," contact-clusters, groups, and voiceless stops; that is, to *H, cl, cc, clc, Gr.*, and *Vs. St.* High rank is also given to high percentages of single vowels, total vowels, single consonants, voiced, continuant, and voiced continuant; that is, to *v, V, c, Vo., Ct.*, and *Vo. Ct.* To consider all of these factors no doubt involves some overlapping. Perhaps the frequency of clusters is not so important as that of all consonant groups. Yet the various types of consonant combinations seem especially interesting in a study of this type; hence they are separately accounted for. The complexion of the consonants which stand in groups is also worth noting, though it is omitted from the sample transcription, and from the following table.

A single table will show how the *Gettysburg Address* compares with the average of Lincoln's speeches (20 selections of 1,000 sounds each), and with other passages which are notable either for smoothness or lack of it. For the latter type, the second 1,000 sound portion of the *Last Public Address* is an example of exceptionally low rank. This rank may be seen in the table from the row in which the abbreviated name appears, with its percentages in the various columns for phonetic features such as hiatus, vowel, consonant, etc.

The abbreviations for selections are:

L I first 1,000 sounds of the *Last Political Address.*

L II second 1,000 sounds of the *Last Political Address.*

C I the first selection from the *Cooper Institute Address* given at the beginning of this article (pp. 52–3 in Dodge).

C II The second selection from the same, given at the same place (pp. 54–5 in Dodge).

I The last 1,000 sounds in the *Second Inaugural Address*, including the "With malice toward none . . . " part.

G The *Gettysburg Address*, entire (961 sounds).

R-S Response to a Serenade, March 4, 1861 (Dodge, p. 85) plus *Farewell Address at Springfield*, Feb. 11, 1861 (Dodge, p. 71). The first 500 sounds of each are taken together.

Gaps are left in the table in order that these selections may stand out more prominently. The other thirteen passages were taken from the *Sangamon County Address, Our Political Institutions, Speech at Springfield* (June 16, 1858), *Freeport Debates*, and the *First Inaugu-*

ral Address. Most of these were in continuous 1,000 sound parts; a few were in 100 or 150 sound parts taken from successive pages. The percentages were not conspicuous.

Other abbreviations have the same meaning as in the sample transcription. In this table the total consonants only (*C*) are analyzed into voiced, continuant, voiceless stop, and voiced continuant.

G 1—100 *Gettysburg Address*, first 100 sounds.

H	*v*	*c*	*cl*	*cc*	*clc*
		f			
	o				r s k
	o	r			
	æ				n d s
	ɛ	v			
	(ə)			n j	
	ɪ		r z		
	ə	g			
o					
a ʊ				r f	
	ɑ	ð			
	(ə)				r z b r
	ɔ			t f	
	o		r θ		
	ɑ			n ð	
	ɪ			s k	
	ɑ			n t	
	ɪ	n			
	ɛ		n t		
	ə	ɾ			
	ɪu	ɾ			
	e	j			
	(ə)	ɾ			
		k			
	ɑ			n s	
	i		v d		
	ɪ			n l	
	ɪ	b			
	(ə)			r t	
	i				
2	26	12	8	18	10

H	*v*	*c*	*cl*	*cc*	*clc*
	æ				n d d
	ɛ	d			
	ɪ	k			
	e	t			
	ə			d t	
	u	ð			
	ə		p r		
	ɑ	p			
	o	z			
	ɪ	ʃ			
	10	7	2	2	3
2	26	12	8	18	10
2	36	19	10	20	13
	2		20		
			13		
	38	19	43		
	V	*c*	*Gr.*		62
					C

			%
Voiced	*C*	40	64.5
Continuant	*C*	41	66.
Voiceless Stop	*C*	12	19.
Voiced Continuant	*C*	31	50.

Rank	*H*	*v*	*V*	*c*	*cl*	*cc*	*clc*	*Gr.*	*(C)*	*Vo.*	*Ct.*	*Vs. St.*	*Vo. Ct.*
	1.5	37.0	40.0	22.7		21.0	8.5	37.3		67.8		15.0	54.0
1	*G*	*C* I	*C* I	*C* I		*L* I	*G*	*C* I		*I*		*I*	*C* II
			36.6								70.2		
2			*G*								*C* II		
				21.2	3.0								
3				*G*	*C* I								
4													
										64.4			
5										*G*			
6													
7													
								40.7				19.8	
8								*G*				*G*	
					5.6								
9					Av.								
					6.0								
10			38.9		*G*								
			Av.										
	3.6			19.8							67.0		
11	Av.			Av.							Av.		
								41.3		62.6			50.5
12								Av.		Av.			Av.
		35.2				24.9						20.8	50.5
13		Av.				Av.						Av.	*G*
							12.6						
14							Av.						
											66.2		
15											*G*		
16													
			38.1		7.1								
17			*G*		*L* I								
						26.2							45.6
18						*G*							*L* II
										58.7		24.5	
19										*L* II		*L* II	
	6.1	32.8	37.6	16.6			15.5	44.5			61.8		
20	*L* II	*L* II	*I*	*L* II			*C* II	*L* II			*L* II		

Of the more striking passages listed in the table the average ranks, with which are given the average phrase lengths, run as follows:

Selection	Ave. Rank	Phrase L.
C I	4.4	34.8
L I	6.7	28.5
R-S	7.7	23.9
I	7.8	27.7
C II	7.8	35.5
G	7.9	26.0
L II	17.7	38.4

The average ranks are from firsts, seconds, thirds, etc., in twenty. *C* I has many firsts, and *L* II has many lasts, or twentieths. The gap between *L* II and all the other selections was noticeable. Its style is that of plain argumentation. Its phrase length is greater than that of the other selections, but that alone cannot explain the lack of phonetic smoothness.

In general, the present investigation has shown that the most eloquent parts of Lincoln's speeches have a high degree of phonetic smoothness, but no monopoly on that quality. One may wonder whether the evidence is not more significant linguistically than rhetorically. The only norms which are known in this connection have to do with language rather than style. Godfrey Dewey found that the consonants ran 61 or 62 percent, roughly, in accordance with varying systems of transcription. The results of the present investigation, so far as 20,000 sounds from Lincoln's speeches are concerned, agree generally with the 61 percent. In addition they show that for Lincoln the single consonants amount to about 19.8 percent and the consonant groups to about 41.3 percent. By shifting the syllabic consonants (and omitting all preceding obscure vowels) we may reduce the percentage for groups to a figure nearer 40 percent.

The simple proportions thus suggested may mean that for Lincoln every vowel (or syllabic) is followed on the average by a single consonant, and every other vowel (or syllabic) is followed on the average by two consonants, in the various types of grouping, such as clusters and/or contacts.

RADIO BROADCASTING IN GERMANY

CYRETTA MORFORD
Redford High School, Detroit, Michigan

WHAT would radio be without the advertisers? This is a question not so frequently heard as it once was, because our advertisers have learned some of the subtler tricks of psychology. The question, however, remains the everlasting and immutable stone wall against which the listener and the station management must come up standing if they raise their voices in too loud protest against the constant interruptions of our programs for commercial announcements. Moreover, the answer to the question in this country under present conditions is, of course, "It wouldn't be." In most of Europe, however, the radio is government owned and the commercial advertiser is unknown. Being of an inquiring turn of mind, I decided, on a recent trip to Germany, to visit some broadcasting stations in that country to learn for myself some of the differences between commercial radio broadcasting and broadcasting from government owned stations. I spent two days in German broadcasting stations, one in Munich and one in Berlin. While two days is an extremely short time for such observations, nevertheless, what I saw and heard in those two days, the visits I had with the program managers, and the many German programs which I have perused since, afford ample material for a few interesting and pertinent comparisons.

In the first place, there was much more formality attached to obtaining admission to these government owned studios than one experiences in this country. This was undoubtedly due, in part at least, to the fact that I was a foreigner, something I could not seem to remember. When I appeared at the information desk at the local station in Munich, I was greeted with the information that this was not a visiting day and it would, therefore, be impossible to gain admittance. Undaunted by the apparent finality in the man's tone and manner, I proceeded to explain to him that I was a teacher of radio speech, that I was making a special study of radio programs and the technique of radio speech as a part of the work for a Ph.D., that I had to assist with the preparation of school radio programs during the coming year, etc., etc. At length, worn down by my perseverance or my poor German or both, he told me that an exception would be made in my case. He called and consulted the station manager, however, before giving final permission. I was then asked to give my name and home address, my address in Germany, my occupation,

and once again and briefly my reason for seeking admission to the studios. After all of this was carefully noted on a card, I was given a permit slip upon which was noted the exact time at which I left the information desk. This slip I was to turn in to the program manager, who would return it to me at the end of my visit so that I might once more present it to the man at the information desk.

The procedure for admission to the Berlin studios was practically a repetition of what I had experienced in Munich, except for the fact that the opening arguments were unnecessary, owing to the fact that the German consul had written to a friend of his in Berlin and asked him to see that I was allowed to visit the studios there. This time the station manager himself, whose office was in another building, escorted me past the information desk and then left his secretary to spend the day with me and show me about. (When the German people decide to do something for one, nothing is too much trouble.)

After leaving the information desk in the Munich station, I was taken directly to the program director. Fortunately he was a very patient man and talked a little English, else I should not have gleaned so many interesting facts. First of all, he told me that broadcasting in Germany was a government function and came under the direct supervision of the Minister of Propaganda. This means, of course, government censorship but no commercial advertising. The system is supported by the government, which in turn collects from all set users a tax of two marks a month, or approximately eighty cents. Should a set owner desire at any time to dispense with the privilege of listening, he may report to the proper authorities and have the service and the tax discontinued. People do this when going on an extended vacation or when circumstances make the payment of the tax impossible. The exact method of making listening impossible was not explained, but I was left with the impression that the set itself was sealed or in some other way effectively silenced. I meant to inquire into this matter further, but so many other interesting things came up that I was side-tracked for the time. This is one of the many points I intend to check up on when I next visit Germany.

German programs interested me for many reasons. At first I was struck with the similarity to our own in a great many respects. This is hardly to be wondered at, after all, for the general mode of living in the average German family is not so vastly different from our own, if one excepts the fact that it is all slow-moving. Children are in school and men are in the factories or other places of employment most of the day as here. Consequently, the time of day allotted to

the various types of broadcast is pretty much the same as here. Morning programs present weather reports, setting-up exercises, market reports, news, music, talks of a general nature, and talks of special interest to the housewife. Practically all of the stations (there are but eleven broadcasting in the regular band) offer excellent music during the noon hour. In the afternoon there are dramatic programs, music—frequently an opera, talks on affairs of the day, talks on books, or cultural talks, and children's programs. In the evening there are concerts or operas, talks on general affairs, news and sports reports, and weather reports. Light music is, according to the director, by far the most popular type of program, as it is here. But what a difference between light music here and light music there! Light music in Germany consists of folk music, military marches, and the lighter works of the master composers. A light music program in Germany often includes works of composers who feature in our General Motors concerts or Ford Sunday Evening Hours.

I had heard so much about the long silences which characterize European broadcasting that I was a bit surprised to learn that most of the stations are on the air most of the time from six A.M. to twelve, midnight, each day including Sunday. The station at Breslau goes on the air at five A.M., all other stations at six A.M. Most of them go off the air at midnight; two, however, broadcast until one A.M., and the station at Stuttgart stays on the air until two A.M. It is true that there are pauses of varying length during the day, but this is not so bad as it might at first seem, for there are always some stations on the air with good programs; a listener is never left quite stranded. And then, of course, there are Austrian, French, English, and other European stations broadcasting too. Since German is the language of Austria, and since many Germans talk French or English, or both, the country does not suffer for want of radio programs.

The sustaining program put on by members of the station staff or amateurs or just anyone available, for the one purpose of keeping the station on the air, is a thing unknown in Germany. If a station doesn't have a good program to offer, it simply doesn't put on any program. A German station would be taken off the air sooner for giving poor programs than for giving none. This seems to be a serious objection to many Americans, but I strongly suspect that such objection is likely to come from those who turn their radios on in the morning and off at midnight, asking only that they emit constant sound throughout that time without any further attention on the part of the set owner. Another thing that would be most annoying to the

average American, who does not care to be kept waiting for anything, is the pause of two or three moments that frequently occurs between programs. The program director in Berlin explained to me that an hour program was planned for fifty-five minutes on the shortest rehearsal, leaving the director a leeway of five minutes to take care of any possible slowing down of tempo in the actual broadcast. He assured me that timing was so carefully checked during rehearsals that there was seldom a wait of more than a couple of minutes at most. Apparently European listeners do not mind these short waits, for I heard no complaints in regard to them. As a matter of fact, people in Europe do not seem to mind having to wait a few minutes for anything they want, and no one ever seems to be in a hurry.

The fact that ends of programs are not all planned to the split second is due rather to the easy-going European attitude in regard to hurry than to inability to secure precision. The picking up of cues for dialog, music, and sound effects is as accurately timed as one could wish, despite the fact that they all originate in different studios and that the studios are not visible to the man in the control room. Instead of watching the man in the control room for signals as to when to resume, German actors must watch the light signals on the microphone. Each microphone stand is equipped with a little light panel in which are a green, a red, and an orange light. As nearly as I could see, these were operated in a manner similar to our operation of traffic lights. The control man gives his signals, not by a wave of the hand or a nod of the head, but by flashing the proper light.

The average American has no conception of the meaning of German thoroughness. The rehearsal which I attended in Berlin lasted for about five hours. I was told that it was the fourth rehearsal of about the same length and that the performers were all professionals. This I could well believe because, as I thought, it was a finished production. Imagine my surprise, then, to be told that there would be two more rehearsals before the actual broadcast! The dramatic director assured me that all one-hour programs required five or six rehearsals of five or six hours each. When I inquired how long he spent in rehearsals of a similar program with amateurs, I was told that amateurs were never used. The program director in Munich had also told me that he never used amateurs. Judging from the amount of time spent on a professional program, I should feel safe in saying that German stations would not have time to put on amateur productions. Practically the only time any station handles an ama-

teur program is when some special celebration program, such, for instance, as a Hitler Youth Conference, is being broadcast as it occurs. The program director and dramatic director both insisted, "The only way to have really good programs is to engage experienced people to write the script and do the acting, and then pay them well for their efforts."

All dramatic scripts are prepared by well known German authors. Talks, with the exception, of course, of government propaganda (the phraseology is my own), are given by the foremost German lecturers. All are paid for their services. This is true not only of speech programs but of music as well. The best known orchestras, opera companies, and soloists are engaged by German radio stations. "If the radio is to be a factor in education," they claim, "we must broadcast only what is good." This seems to be the guiding principle in German broadcasting and programming.

The purpose of all German programs seems to be to instruct or to entertain, not merely to distract the mind. Even a most cursory perusal of a few programs assures one of this fact. In looking over German programs, one notices first of all the number and length of musical programs; closer inspection reveals the fact that here is quality as well as quantity. The names of the greatest composers appear frequently on the daily program, for in Germany the names of the selections to be played on any program are all included in ordinary program copy. It is interesting to note that these same programs omit names of performers, whether musicians or actors, except in the case of exceptionally well known artists. Programs are designed for the entertainment or instruction of the listener, not to win popularity for the performer. If German people hear just ordinarily good music, they enjoy it without concerning themselves about the performers. Only outstanding ability arouses an interest in the personality of the performer.

Jazz programs are conspicuous by their absence. Time may change that somewhat, however, for in several German places of amusement I heard music that sounded suspiciously like American jazz. Both the jazz program and some of our children's serial programs came in for a rather severe criticism on the part of German program directors. In Germany children's programs consist of fairy tales, children's verses, music, and anything else that might be supposed to add to the cultural life of the child.

The great American indoor sport of listening to ball games has not struck Germany yet; perhaps it is because baseball has not

struck Germany. When I inquired about sports broadcasts, I was assured that Germans were much interested in sports, and my attention was directed to the fact that sports news was broadcast daily over practically all the stations. The program director in Munich, however, appeared astounded at the fact that the largest American stations give several hours a day several times a week to the broadcasting of ball games play by play. Such things just aren't done in Germany except, of course, when there is something like the Olympic games in progress.

Another feature of German programming which interested me greatly was the morning concerts for the factory workers, which are broadcast from several stations each morning. It seems that German factory workers, who must be at work by or before seven o'clock, are given a half-hour period for breakfast in the factory cafeteria. During this period they also listen to a program of light music. This seemed so unusual that when I first heard of it I was sure I must have misunderstood. I made further inquiry, not only from the broadcasters, but from the executive of a big aviation motor plant whom I met in Munich. He told me that the men in his factory had from eight to eight-thirty free for breakfast, and that they always listened to the concert at that time.

Whether or not the benefits of government ownership sufficiently compensate for its disadvantages is a matter quite beside the point in the present article. One thing is sure: there are certain advantages in having all stations under one head. Programs can be so planned, as they are in Germany, that there is always something worth listening to on some of the stations. Programs are long enough to be satisfying. There are more half-hour and hour programs—and even longer—than would be possible under a commercial set-up for a system of over 600 stations. I surely am not ready to say that I should like our American system changed for one that is government owned; on the other hand, the idea of something good on the air at every hour of the day from at least a few stations certainly has its appeal.

SUGGESTED OUTLINE FOR A ONE-SEMESTER COURSE IN RADIO SPEECH

Prepared by the following-named committee
for the Michigan Association of Teachers of Speech

ALEATH M. GARRITY
Eastern High School, Lansing

GARNET R. GARRISON
Wayne University, Detroit

AXEL GRUENBERG
WWJ

EDGAR WILLIS
Research Department, Board of Education, Detroit

CYRETTA MORFORD, *Chairman*
Redford High School, Detroit

Prerequisite

IT IS the consensus of committee opinion that radio speech should be considered as an advanced course and should be given only to students who show some aptitude in speech and who have already had a course in fundamentals of speech, or the equivalent of such a course. It should not be offered as a substitute for a class in fundamentals, for the adaptation to radio's fundamental requirements necessitates an entirely different emphasis and must presuppose a knowledge of speech fundamentals.

General Development, Objectives and Activities

Objectives

1. To develop those qualities of speech which are most significant in radio,[1] and to develop the fundamental knowledge and skills essential to the effective use of good radio speech.

2. To provide fundamental training in the specialized and professional field which may be built upon rather than replaced should a student decide upon radio broadcasting as a vocation.

3. To insure a greater appreciation of radio in accordance with the individual's capacity and ambition, thereby enriching the radio experience of the more than casual listener.

4. To furnish the background which is necessary to a proper understanding and appreciation of radio's continuous changes in the matter of program development and advertising.

5. To cultivate an intelligent appreciation of one of our most democratic institutions, radio.

[1] The term "radio" is used to refer only to the non-technical aspects of radio broadcasting. It is concerned only with what goes on in the studios.

General Activities

1. Reading.
2. "Listening in."
3. Trip to studio.
4. Discussion meetings.
5. Planning and producing programs.

Units of Work to be Covered and the Specific Aims and Activities for Each Unit

Unit 1—General survey, including the psychological factors in broadcasting problems. This unit should be covered in three weeks. The specific aim is to give students a general background for the study of radio speech, and to acquaint them with radio problems and the psychology involved in their solution. The activities consist of research in periodical literature, listening in, and a trip to a broadcasting studio if possible.

Unit 2—Reading. Approximately four weeks should be devoted to this unit. The specific aim is to acquire an absolute control over those factors which determine the effectiveness of speech; the ability to pronounce correctly, to place the tones properly, to vary the pause, stress, pitch, and rate in accordance with the effect desired. The activity should consist of giving a program (reading only). Listening in, of course, should be an activity in this as in all units.

Unit 3—Speech Composition. About six weeks should be given to this. The specific aim is the ability to write sentences that will be pleasing to the ear as well as generally effective. Activities should consist of testing compositions by oral reading and the preparation of a short program, the script for which has been prepared by members of the class. Units two and three, in the opinion of the committee, comprise the most important work of the entire course.

Unit 4—Radio Drama. Not more than two weeks should be given to this unit. The specific aims are ability to express personality and changes in emotion effectively by means of voice only, and a general comprehension of the importance of sound effects in the "staging" of radio drama. Activity should be the preparation of a dramatic skit, something which will necessitate some simple sound effect.

Unit 5—Programs and Program Production. The last five weeks of the semester might well be devoted to this unit. The specific aims are a coördination of all the fundamental technics of radio speech and an appreciation of the effort, co-operation, precision, and resourcefulness necessary to the production of even the simplest of radio programs. The activity should be the production of a continuous group of programs.

Suggested Outline of Ground to be Covered in a One-Semester Course in Radio Speech

Unit 1
General Survey

While a course in radio speech must, of necessity, be concerned chiefly with the production phase of radio broadcasting, it is, nevertheless, quite impossible to present the problems of production and the methods to be adopted in their solution without first presenting a general survey of the industry as a whole. The committee were in unanimous agreement upon this point. Since persons actually engaged in radio broadcasting will seldom be available, the teacher will have to resort, for the most part at least, to reading for the material covering the general survey. A brief bibliography is included in this outline. A much more comprehensive and carefully classified list will appear in the revised copy available in the spring. The following outline suggests subject matter which might well be included in a general survey.

I. Mechanics
  A. Non-technical explanation of theory involved
  B. History
    1. Forerunners
      a. Wireless telegraphy
      b. Wireless telephony
      c. Amateur broadcasting
    2. Development of broadcasting stations
      a. In the United States
        (I) Rapid growth
        (II) Control legislation (1927 and 1934)
      b. In entire world
        (I) Division of broadcast band by international conferences
    3. Possibilities for future development

II. Radio broadcasting
  A. Early development
    1. Beginning program policies
    2. Radio broadcasting in the United States today
    3. Comparison of United States policies with those in other countries
  B. Present set-up in the United States
    1. Stations and networks
    2. Basic elements involved in program presentation
      a. Business management: manager, sales department, continuity department, publicity and public relations department.
      b. Studio management: program direction department, traffic department, production department (announcers, actors, and other talent)

C. Personal observation
1. Trip to studio
2. Discussion of trip and of programs listened to.

Note: Critical discussion of programs heard as well as of class progress should be an integral part of every unit of work and should be included wherever and whenever it will prove helpful.

UNIT 2
READING

I. Rapid review of such fundamentals as will directly affect radio speech
A. Tone placement
B. Pitch
C. Stress or intensity
D. Inflection
E. Enunciation
F. Articulation
G. Pronunciation

A majority of the members of the committee believe many of the unpardonable mistakes frequently heard in the pronunciation of foreign names of places, people, books, musical compositions, etc., could be eliminated by a knowledge of the International Phonetic Alphabet; they believe it should be taught at this stage to students not already familiar with it.

II. Interpretative reading to study the effects of phrasing and of variations of pitch, stress, inflection, and speed
A. Readings from general literature, chosen because of the predominance of these various factors
B. Reading of radio script (non-dramatic)
1. Radio talks
2. Interviews
3. Announcements
a. Studio announcements
(I) Commercial and sustaining
(II) Dramatic
b. Special announcing
(I) Sports
(II) News
(III) Features
C. All reading should be followed by:
1. Class discussion of reactions produced
2. Teacher's criticism
3. Re-reading

UNIT 3
SPEECH COMPOSITION

I. Improved expression
A. Increased vocabulary
1. Variety

2. Accuracy
3. Force
4. Beauty

B. Improved sentence structure
1. Clearness
2. Strength
3. Beauty
4. Variety

II. Improvement of expression tested by:
A. Writing
1. Radio talks
2. Interviews
3. Announcements
a. Studio
b. Special

B. Reading all exercises that are written
C. Class discussion
1. Effectiveness in writing
2. Effectiveness in reading

Unit 4
Drama

I. Radio drama compared with stage and movie productions
A. Element of spectacle
B. Element of auditory impression

II. Radio drama project
A. Choosing a play
B. Adapting a play to radio
C. Casting
D. Producing
1. Sound effects
2. Timing
3. Interpretation
4. Presentation

Unit 5
Programs and Program Production

I. Broadcasting
A. Commercial
1. Station
2. Network

B. Sustaining
1. Station
2. Network

II. Types of Programs
A. Music
1. Classical
2. Semi-classical
3. Variety

4. Popular
5. Folk songs and ballads

B. Children's programs
C. Comedy
D. Other dramatic programs
E. Religious programs
F. Sports
G. Education
1. Adult
2. Child

H. Farm programs
I. International programs
J. News reports
K. Special features
L. Women's features
N. Variety

III. Types of audiences and their listening habits
A. Time of day
B. Day of week
C. Season of year
D. Nationality
E. Age
F. Income
G. Other special classifications

IV. Program Project

It is suggested that a whole day's programs be planned, directed, and actually produced by members of the class. If the school has no public address system, the Physics Department can probably be persuaded to coöperate on the project, installing a microphone in a classroom and a loud speaker in the auditorium or a large study room. The programs should be continuous and students with free periods allowed to listen in at different times during the day.

Note: The program break-down as given in this outline is that of Herman S. Hettinger, University of Pennsylvania. Columbia Broadcasting System, National Broadcasting Company, Cantril and Allport, and *Variety* offer variations of program break-down.

ROBERT GREEN INGERSOLL'S INFLUENCE ON AMERICAN ORATORY

LIONEL CROCKER
Denison University

A RECENT history of public speaking by Mabel Platz completely omits any reference to the rhetorical influence of Robert Green Ingersoll. Professor V. L. Parrington in his *Main Currents in American Thought*, Vol. III, p. 12, dismisses Ingersoll as one of a

"goodly number of cranks." Brand Whitlock pays some, although inadequate, attention to Ingersoll in his chapter on "Oratory" in John Macy's *American Literature by American Writers*. "Robert G. Ingersoll's flowery and ornate rhetoric was much admired, and his famous speech in placing Blaine in nomination for the presidency in the convention at Cincinnati was considered a masterpiece of oratory." From his point of view, Mr. Whitlock's adjectives may be justifiable, but I find fault with his tense. When such orators as Albert J. Beveridge, Robert M. La Follette, and Clarence Darrow, and such rhetoricians as E. D. Shurter, A. E. Phillips, and Henry W. Taft employ superlatives in their tribute to the rhetorical influence of Ingersoll, indifference and treating Ingersoll as a "has been" are unjustifiable.

Brand Whitlock's adjectives "flowery and ornate" no doubt refer to Ingersoll's cadenced prose. This rhetorical device, however, is as old as Isocrates. Ingersoll has kept alive this principle of rhythm and metre in oratorical prose by example, just as Robert Louis Stevenson by precept in his *On Some Technical Elements of Style in Literature* has kept alive the thought of Aristotle that prose should be rhythmical but not metrical. One of the things I want to call attention to in this paper is Ingersoll's influence in regard to cadenced prose.

Also, I want to show that Ingersoll stands about half way in the change in American oratory from Websterianism to Wilsonianism. Ingersoll may have been ornate and flowery, but he never soared as did Webster in his peroration to his reply to Hayne. Ingersoll's manner of delivery, it will be noted, influenced young orators in their utterance.

Another influence which I shall point out is Ingersoll's use of imagery. Ingersoll's pictorial power does not escape the attention of young orators and the authors of textbooks. Other rhetorical instruments employed by Ingersoll which are used for illustrative purposes are those of suspense, of contrast, of rapid movement, of careful preparation, and of the narrative style.

Before considering his influence upon individual orators, I should like first to consider his influence upon the rank and file of speakers as they have studied textbooks on public speaking in the schools and colleges.

Time and again Ingersoll is cited as one who employed cadenced prose, thus keeping alive a characteristic introduced and commended by the Greeks. That Ingersoll has kept alive the classical emphasis on

nuance has been noted by Henry W. Taft in his *Kindred Arts: Conversation and Public Speaking,* p. 119.

> While both Mr. Choate and Mr. Depew wrote their speeches, neither of them, as I have said, used notes in their (*sic*) delivery. Both reproduced what they had written with fidelity and were adepts in giving the semblance of spontaneity by witty and appropriate interjections, obviously inspired by the occasion. Mr. Choate's humor was more audacious and mordant than Mr. Depew's, and it had more of the intellectual quality, while Mr. Depew's elocution was superior to Mr. Choate's and was so surely and confidently employed that no point or nuance failed to reach his audience. And in this Mr. Robert Ingersoll was equally effective:— judged by classical standards of eloquence, he was superior to any of those mentioned above. His clarity of thought, the purity of his diction, the sureness of his foundation, and the wealth of his imagination contributed to make him a great orator. In court he had a veritable genius for stating facts, and that was because he was master of the concrete. He rarely, if ever, used notes, though his speeches were probably written in advance.

In Ingersoll's prose we see the influence of Isocrates, who advocated using the iambic and trochaic foot. It will be remembered that Aristotle, on the other hand, recommended that prose should be rhythmical but did not state that it should be iambic or trochaic. It will be remembered also that Demosthenes, the greatest orator of all times, was influenced in oratorical rhythm by the teaching of Isocrates. It can be said that Ingersoll has kept alive the influence of Isocrates in modern oratory. The matter of Ingersoll's cadenced prose will be referred to many times in the course of this paper.

The speeches most frequently employed for illustrative purposes are Ingersoll's *Liberty of Man, Woman, and Child*; his greatest address, the speech nominating James G. Blaine; *A Vision of War;* his funeral oration at the grave of his brother; and his address on Shakespeare.

To give some impression of the extent to which Ingersoll influences the student of public speaking, I shall refer to a number of widely used textbooks on public speaking which depend upon Ingersoll for illustrative material. In *Effective Speaking* (1908), by A. E. Phillips, the address on Shakespeare is referred to five times— to illustrate impressiveness and general illustration, entertainment and testimony, good introduction, ridicule and contrast. In *The Rhetoric of Oratory* (1909), Professor E. D. Shurter, in his chapter on *Style in Oral Discourse,* refers twice to Ingersoll. The first quotation is from the Blaine speech. The beginning of this address is used to illustrate cadence in oratorical prose. *A Vision of War* has had such a wide influence that I think it worth while to quote the section Mr. Shurter employs.

These heroes are dead. They died for liberty—they died for us. They are at rest. They sleep in the land they made free, under the flag they rendered stainless, under the solemn pines, the sad hemlocks, the tearful willows, and the embracing vines. They sleep beneath the shadows of the clouds, careless alike of sunshine or of storm, each in the windowless place of Rest. Earth may run red with other wars: They are at peace. In the midst of battle, in the roar of conflict, they found the serenity of death. I have one sentiment for soldiers living and dead: Cheers for the living; tears for the dead.

The iambic stress of these lines is unmistakable. This Memorial Day address is quoted in full by Professor Irvah L. Winter in his text *Public Speaking* (1912), on pages 118, 119, and 120 in his section on *Showing the Picture.*

Ingersoll's ability to paint pictures with words has caught the attention of more than one rhetorician. Frederick B. Robinson, *Effective Public Speaking* (1916), in his section on Images, quotes the paragraphs on Napoleon and introduces them with the words, "In the following passage by the greatest word-painter and prose poet who ever lived, Ingersoll is trying to bear home the idea that pomp and power of the conqueror do not compensate for the loss of peace and affection which the humblest peasant can have. But notice how the concrete treatment enhances not only the thought, but also the feeling." A little further on in his text (p. 181), Robinson refers again to Ingersoll. "While speaking of the Union soldiers in his reunion speech at Indianapolis, Robert G. Ingersoll said: 'We stand guard with them in the wild storm and under the quiet stars.' Does not the picture of the sentry, out beyond the lines, with the starry sky above him come fully to mind—invoked by a word?" Robinson may be guilty of exaggeration in his praise of Ingersoll, but there is no denying the rhetorical influence of such statements.

A. E. Phillips in *Effective Speaking* (1908) quotes that well-known passage from Ingersoll on Napoleon to illustrate the principle of contrast gained when one entire paragraph is set over against another paragraph. The selection is taken from the *Liberty of Man, Woman, and Child.*

A little while ago I stood at the grave of Napoleon—a magnificent tomb of gilt and gold, fit almost for a deity, dead, where rests, at last, the ashes of that restless man. I leaned over the balustrade, and thought about the career of the greatest soldier of the modern world. . . .

And I thought of the widows and orphans he had made; of the tears that had been shed for his glory, and of the only woman who had ever loved him, pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant, and worn wooden shoes. I would rather have lived in a hut, with a vine growing over the door and the grapes growing purple in

the amorous kisses of the autumn sun . . . I would rather have been this man and gone down to the tongueless silence of the dreamless dust, than to have been the imperial impersonation of force and murder known as Napoleon, the Great.

These two paragraphs on Napoleon are used by Professor W. N. Brigance in *The Spoken Word* (1928) to illustrate the rhetorical principle of emphasis. Professor Brigance, like Shurter, uses the nomination speech of Blaine to illustrate the rhetorical principle of suspense.

In Professor R. D. T. Hollister's *Speech Making* (1923) there are several references to Ingersoll. One example, taken from Ingersoll's speech on David Hume, shows the power of opening a speech with narrative. Another is taken from the lecture on Lincoln and illustrates suspense. Two passages exemplify rapid thinking in a speech: selections taken from *A Vision of War* and *The Liberty of Man, Woman, and Child.*

Ingersoll's two funeral orations—one at the grave of his brother and the other at the grave of a little boy—have been much used for illustrative purposes. F. C. Lockwood and C. D. Thorpe, in *Public Speaking Today* (1935), quote the funeral oration at the brother's grave. Lew Sarett and William T. Foster, in *Basic Principles of Speech* (1936), quote a portion of this oration as an example of fine writing, as an example of being "too splendid to be disarming." This is the only text that warns against the "purple patches" of Ingersoll. This text quotes from the Napoleon passage and from his views on art without comment. In the high school text, *Better Speech*, by C. H. Woolbert and A. T. Weaver (1929), this funeral oration is given as a model of formal oratory. Donald Hayworth uses a portion of this address in his *Public Speaking* (1935). Other books employing this funeral oration are: C. H. Woolbert, *The Fundamentals of Speech* (1927); W. P. Smith, *Oral English for Secondary Schools* (1913); J. M. O'Neill and A. T. Weaver, *The Elements of Speech* (1933).

Ingersoll's lecture on Shakespeare serves O'Neill and Weaver as a source of illustration for their treatment of the process of imagination in speaking. It would be impossible to say how many students of public speaking have memorized and thus been influenced by passages from Ingersoll's *Liberty of Man, Woman, and Child*, for it is contained in R. K. Immel's *The Delivery of a Speech* (1921), which was used for years in the beginning courses at the University of Michigan and at other schools and colleges. Also, wide circulation has been given to portions of Ingersoll's orations by Paul Pearson in

The Speaker, a valuable storehouse of materials for the public speaker. The oration given at his brother's grave is found in number 10; the declamation on Napoleon in 16, a portion of the address on Shakespeare in 10, and the *Vision of War* in 8.

Ingersoll is having a salutary influence upon students of public speaking through such quotations as the following, which occurs in Henry W. Taft's chapter on *The Writing of Speeches.* Mr. Taft says, "Robert G. Ingersoll, one of the greatest of American orators, said that he would advise a speaker 'to study his subject, to find what others had thought, to look at it from all sides. Then I would tell him to write out his thoughts or to arrange them in his mind, so that he would know exactly what he was going to say. Waste no time on the how until you are satisfied with the what.' " Mr. Taft also puts into currency Ingersoll's remark on the conclusion, which is bound to have rhetorical influence. "Only a great orator knows when and how to close. Most speakers go on after they are through. They are satisfied with a lame and impotent conclusion."

The list of references I have given to textbooks on public speaking is not exhaustive. I have quoted only those books which have come to my attention in the course of my teaching. Yet I believe such an array of rhetoricians holding up Ingersoll as a model is sufficient to show the place Ingersoll has assumed in rhetorical tradition. With the exception of Henry T. Taft's book, most textbooks are content to use the illustrations handed down from one textbook to another. Future writers of textbooks might, by re-reading a little Ingersoll, find much better illustrative material than has as yet been employed.

Ingersoll's influence has been in connection with cadenced prose, with picture-words, with suspense, with contrast, with rapid thinking, with good introductions and conclusions, with careful preparation, and with ridicule. All of these rhetorical instruments and more were employed by Ingersoll.

Let us now turn our attention from impersonal, dry-as-dust textbooks to individual orators who were influenced by Ingersoll. These orators undoubtedly saw all of these rhetorical devices and more in Ingersoll—they saw the living man. What an inspiration he must have been to those late nineteenth century college orators. Henry Ward Beecher once introduced Ingersoll with these words, "He is the most brilliant speaker of the English tongue of all men on this globe."

But before we examine Ingersoll's influence on Beveridge, La Follette and others, let us pause long enough to point out that Sinclair Lewis, our most pointed commentator on the American scene, has in

Elmer Gantry singled out Ingersoll as the orator all young orators were imitating. Lewis' observant eye saw what influence Ingersoll had exerted upon young orators. It would be difficult to find a short passage which better illustrates Ingersoll's charm of style as well as power of imagination than the following one, which Lewis uses with such deadly effect. (The iambic stress is apparent from the very first.)

> Love is the only bow on life's dark cloud. It is the Morning and the Evening Star. It shines upon the cradle of the babe, and sheds its radiance upon the quiet tomb. It is the mother of Art, inspirer of poet, patriot, and philosopher. It is the air and light of every heart, builder of every home, kindler of every fire on every hearth. It was the first to dream of immortality. It fills the world with melody, for Music is the voice of love. Love is the magician, the enchanter, that changes worthless things to joy, and makes right royal kings and queens of common clay. It is the perfume of the wondrous flower—the heart—and without that sacred passion, that divine swoon, we are less than beasts; but with it, earth is heaven and we are gods.

Thus Sinclair Lewis, even if a bit left-handedly, has given Ingersoll a permanent place in American literature. The historian of the future must reckon with Ingersoll and his influence.

Perhaps Lewis was familiar with Albert J. Beveridge's eulogy of Ingersoll. It will be remembered that Beveridge counts Ingersoll one of the four great orators America has produced. In such a study as this, I think it worth while to record in full the passage from Beveridge's *The Art of Public Speaking*, p. 11.

> Not until my twentieth year did I have the opportunity to hear a real orator, a master of the art; and that event confirmed the soundness of the theory set out above. In a Middle-western town where I then chanced to be—I was a book agent that summer—Colonel Robert G. Ingersoll delivered one of his celebrated lectures. In every respect he was the reverse of the stump-speakers described at the beginning of the paper.
>
> In the first place he was perfectly attired, freshly shaved, well groomed, neatly turned out in every particular. He came to the front of the platform in the most natural manner and, looking us in the eye in a friendly fashion, began to talk to us as if he were conversing with each of us personally.
>
> He stood still, made no gestures for a long time, and when they came at last, they were, seemingly, so spontaneous and unstudied that we scarcely noticed them, so much a part of his spoken word did they appear to be. His gestures added to the force of his remarks. Only once did he show emotion, and then it was so appropriate, so obviously sincere, gestures so well expressing the physical reaction of his sentiments, that even this outburst was engaging.
>
> In short, everything about Colonel Ingersoll was pleasing, nothing was repellent—a prime requisite to the winning of a cordial hearing from any audience big or little, rough or polite. Even the lilt of his rhetoric was made attractive; and be it said in passing, that his blank-verse style was the only thing in the oratory of Colonel Ingersoll the good taste of which might, perhaps, be open to criticism.

At any rate, considered exclusively from the point of view of oratory as an art and without reference to his opinions, Ingersoll was one of the four greatest public speakers America has produced—that is, one of the four greatest artists. If we are to credit tradition, the others were Daniel Webster, Wendell Phillips, and Patrick Henry. Of course, there have been many others, but these four are the outstanding masters.

It will be recalled that at the beginning of this paper I mentioned Ingersoll as one of the important landmarks in the turn from Websterian oratory to Wilsonian directness. Mr. Beveridge points out this historical position in the quotation above. The bombast of the political orator repelled Beveridge; the directness of Ingersoll attracted him. Ingersoll's delivery had as much effect on Beveridge as his thought and style of composition had. Beveridge, from the days when he heard Ingersoll, became fastidious in his attire. He became known later as the gentleman orator of the Senate. From Beveridge's remarks on Ingersoll's oratory, we see that Ingersoll would belong to that school known as the "think the thought" school, or the "keeping the eye on the object" school represented by such textbooks as *Public Speaking*, by J. A. Winans. The lilt of Ingersoll's prose comes in for attention in the quotation above. It will be observed that in his passage Beveridge is inclined to speak a trifle disparagingly of this device, yet it will be remembered that this passage is from his pen in 1924, toward the close of his life. But when Beveridge was much younger and still under the spell of Ingersoll's cadence prose, he imitated his master in his famous nominating speech of 1912.

Knowing the price we must pay, knowing the sacrifice we must make, the burdens we must carry and the assaults we must endure—knowing full well the cost, yet we enlist for the war.

Testimony to the fact that Beveridge had learned his lessons well at the feet of Ingersoll is seen in the following tribute of Henry L. Stoddard in his *As I Knew Them*, p. 410. In speaking of the 1912 nominating speech, Mr. Stoddard said, "The Beveridge speech was one of the strongest ever delivered in a political convention; had it been made in a regular party convention, it would have been accorded a place in political oratory with the Conkling, Garfield, Ingersoll and Bryan speeches."

Herold Truslow Ross, who has made a careful study of the development of Beveridge as an orator, lays much stress upon Ingersoll's influence on Beveridge.

Another factor in Beveridge's post-college development was Robert G. Ingersoll, whom he first heard in 1884, and whose eloquence on that occasion he

never forgot. Four years later (1888) at the Republican National Convention in Chicago, Beveridge and Ingersoll were associated with the faction of the party which wished to nominate Judge Walter Gresham for the presidency. There, before state delegations and mass meetings, both spoke in favor of their candidate. In this joint endeavor, Beveridge became acquainted with Ingersoll and was able to study at close range the oratorical technique of his master of persuasion. The true extent of Ingersoll's influence may be gauged from Beveridge's statement many years later that "considered exclusively from the point of view of oratory as an art and without reference to his opinions, Ingersoll was one of the four greatest public speakers America has produced," and from the fact that Beveridge throughout his life continued to read and study the orations of the Great Agnostic, because of their stylistic and compositional values.

The influence of Ingersoll on Beveridge is dealt with by Claude G. Bowers in *The Progressive Era*, p. 12, but he does not add anything to what has been said. Beveridge's debt to Ingersoll would be an interesting theme to pursue further, but I should like to touch upon some of the other orators influenced by Ingersoll.

No adequate history of the twentieth century will omit the name of Robert La Follette. Much of his political power was due to his oratorical skill. The following tribute to Ingersoll is taken from La Follette's *A Personal Narrative of Political Experience*, p. 33.

In the campaign of 1876, Robert G. Ingersoll came to Madison to speak. I had heard of him for years; when I was a boy on the farm a relative of ours had testified in a case in which Ingersoll had appeared as an attorney and he had told glowing stories of the pleas that Ingersoll had made. Then in the Spring of 1876, Ingersoll delivered the Memorial Day address at Indianapolis. It was widely published shortly after it was delivered and it startled and enthralled the whole country. I remember that it was printed on a poster as large as a door and hung in the post-office at Madison. I can scarcely convey now, or even understand, the emotional effect the reading of it produced upon me. Oblivious of my surroundings, I read it with tears streaming down my face. It began, I remember:

"The past rises before me like a dream. Again we are in the great struggle for national life. We hear the sounds of preparation—the music of boisterous drums—the silver voices of heroic bugles. We see the pale cheeks of women and the flushed faces of men; and in those assemblages we see all the dead whose dust we have covered with flowers."

I was fairly entranced. He pictured the recruiting of the troops, the husbands and fathers, with their families on the last evening, the lover under the trees and the stars; then the beat of drums, the waving flags, the marching away; the wife at the turn of the lane holds her baby aloft in her arms—a wave of the hand and he has gone; then you see him again in the heat of the charge. It was wonderful how it seized upon my youthful imagination.

When he came to Madison I crowded myself into the assembly chamber to hear him; *I would not have missed it for every worldly thing I possessed*.[1]

[1] Italics mine.

And he did not disappoint me.

After that I got Ingersoll's books and never afterward lost an opportunity to hear him speak. He was the greatest orator, I think, that I ever heard; and the greatest of his lectures, I have always thought, was the one on Shakespeare.

Ingersoll had a tremendous influence upon me, as indeed he had upon many young men of that time. It was not that he changed my beliefs, but that he liberated my mind. Freedom was what he preached; he wanted the shackles off everywhere. He wanted men to think boldly about all things; he demanded intellectual and moral courage. He wanted men to follow wherever truth might lead them. He was a rare, bold, heroic figure.

Where would one find more enthusiastic words than these! La Follette does not mention Ingersoll's influence upon his oratory, but it is inconceivable that a budding college orator would not attempt to imitate his beau ideal. The passage quoted from Ingersoll, which evidently is quoted from memory, is a fine example of the iambic stress. La Follette never forgot those pictures that Ingersoll painted!

Another of the many young men of that time influenced by Ingersoll was William Jennings Bryan, I believe. I cannot find any statement by Bryan on the extent of this influence, but this might be expected of one so divergent from Ingersoll in his religious views. However, I find a phrase repeated by Bryan which is reminiscent of Ingersoll. It may be stretching a point to speak of this as an influence, but I shall offer it for what it is worth. In his *Presentation of Gray's Elegy to Mr. Connell* in 1890, Bryan uses the phrase "the echo of their cry" which is similar to Ingersoll's expression in his funeral oration at the grave of his brother. "We cry aloud, and the only answer is the echo of a wailing cry."

Another of the young men influenced by Ingersoll was William Edgar Borah. Although there is no direct statement by Borah as there is by Beveridge and La Follette, I think it can be seen from the following quotation that Borah's thinking and undoubtedly his speaking were influenced by Ingersoll. His biographer, Claudius O. Johnson, in his *Borah of Idaho*, p. 7, suggests that Borah was captivated by Ingersoll's style.

He liked to read the Bible, but he wanted to read Robert G. Ingersoll also. Indeed, he once came into possession of Ingersoll's *Mistakes of Moses* and was engrossed in it when his father took it from him with a solemn warning about the wickedness of that brilliant atheist. Willie retrieved the volume later and, to avoid any unpleasantness, finished it in the haymow.... He cared little for Ingersoll's atheism but he liked the way Ingersoll wrote. He cared less for Ingersoll after he grew up, but he always admired the courage expressed in the last lines penned by the great atheist.

> We have no God to Serve or Fear,
> No hell to shun;
> No devil with malicious leer,
> When life is done.

Still another of the young orators influenced by Ingersoll was Clarence Darrow, who owes much of his success to his ability to speak in public. In his book *The Story of My Life*, p. 381, Darrow tells of the influence of Ingersoll. It should be noted that Darrow was against oratory and Ingersoll appealed to him in this particular. Here again Ingersoll is exerting his influence toward directness in speaking. Attention, too, should be called to the fact that Darrow was captivated by what Ingersoll said as well as by *how* he said it. That Ingersoll himself was primarily concerned with the *what* is shown in the quotation employed by Taft. However, this does not imply that Ingersoll neglected the *how*. And Darrow tried in vain to imitate the *how*.

> I hope people have outlived oratory. Almost none of that is sincere. The structure, the pattern, the delivery are artificial.
>
> When I was beginning to absorb and to act, all the young lawyers and speakers were aping Ingersoll's style. No one ever really spoke as he did; one could analyze Ingersoll's speeches if not imitate them; every sentence was rhythmical and in prose; as much so as the best of Keats or Robert Burns, or Housman in poetry. There was never so much as a word awry. There were the exact number of feet to fit the prose measure, and the subject. Evidently most of his speeches were accurately prepared; and, above all, he had something to say. I heard him twice, and with every one in the audience I was entranced. Along with the other aspiring lawyers I tried to adopt his style, and I think I succeeded fairly well, at that time, but I was not Ingersoll. Others tried, too, but most of them failed, so far as I knew. I have found a few who mastered his form of expression, but they lacked what Ingersoll never lacked, and that was something worth saying.

In this quotation we see that Darrow not only learned the lesson of cadenced prose and the necessity of having something to say, but also that speeches had to be carefully prepared.

Perhaps one of the young speakers Darrow had in mind as being influenced by Ingersoll was Eugene Debs, a friend. I can find no direct statement by Debs that he tried to imitate Ingersoll's style, but his biographer, McAlister Coleman, tells us that as secretary of the Terre Haute Brotherhood, his speeches were "faintly reminiscent of Hugo, Patrick Henry and Bob Ingersoll." Eugene Debs was instrumental in bringing Ingersoll to Terre Haute to lecture before the Occidental Literary Club, of which Debs was president. Later when Debs went to New York with a party of friends, Ingersoll had a reception for them:

I do not suppose that Hamlin Garland would be classed as an orator, but I can testify that he is a most entertaining speaker. He claims that Robert G. Ingersoll, along with Edwin Booth, was his teacher in oratory. In his *Roadside Meetings*, Hamlin Garland says a number of interesting and significant things about the oratory and rhetorical influence of Ingersoll. I cannot hope to reproduce here all that he says. I have chosen the passages which best suit my purpose.

> Lowell's direct opposite in every way was Robert Ingersoll, whom I heard about the same date (1886). My interest in Ingersoll had begun when, as a lad of sixteen, I read some of his speeches, but I had never been able to hear him speak. Now that he was announced to lecture at the Boston Theatre on "Myths and Mythmakers" I had my chance. I decided that one of my precious dollars should purchase a seat. Like Booth, he was a part of my education in oratory, and so, with nearly three thousand other enthusiasts, I found my way to the theatre one Sunday evening, tensely expectant of a marvelous address, but with only the vaguest notion of the orator's appearance.
>
> He came on the vast stage alone, as I recall the scene, a large man in evening dress, quite bald and smoothly shaven. He began to speak almost before he left the wings, addressing himself to us with colloquial, unaffected directness. I say "to us" for that was precisely the effect he produced. He appeared to be speaking to each one of us individually. His tone was confidential, friendly, and yet authoritative. I enjoyed the beauty of his phrasing and the almost unequalled magic of his voice. He was a master of colloquial speech. At times his eloquence held us silent as images and then some witty turn, some humorous phrase, brought roars of applause. At times we cheered almost every sentence like delegates at a political convention. At other times we rose in our seats and yelled. There was something hypnotic in his rhythm as well as in his phrasing. Now and then he became a poet, chanting his marvelous lines like a Saxon minstrel. His power over his auditors was absolute.... He taught me the value of speaking as if thinking out loud. After hearing him the harsh, monotonous cadences of other orators became a weariness.... Although I heard him speak six or eight times, I grew rather slowly to a full understanding of his method. First of all came his fearless humor.... The second source of his power was his naturalness, his colloquial tone, and his informal manner. He ignored oratorical conventions....

Hamlin Garland thus adds his testimony to Ingersoll's influence on American oratory and emphasizes as do his contemporaries Ingersoll's conversational mode. Ingersoll's cadenced prose did not escape Garland's attention and it is important to point out the audience reaction ascribed by Garland to its use; Garland said, "There was something hypnotic in his rhythm as well as in his phrasing." In this connection, one remembers Professor Edward D. Snyder's study of hypnotic poetry contained in his book by that title. To discuss this

important aspect of Ingersoll's prose would take me too far afield, but Professor Snyder's reference to "heavy trochees and tripping iambs" is so suggestive that I have included his statement in a footnote.[2] Mark Twain said that Ingersoll was the only orator he knew who could make an audience get on its feet and cheer. Was this due to hypnotism?

Bliss Perry in his book *The Study of Poetry* thinks that some of Walt Whitman's rhythms are those of oratorical prose, and while he does not explicitly state that Ingersoll had an influence upon Walt Whitman's verse in this regard, such an influence might have taken place. We know, too, that Walt Whitman was interested in public speaking as a possible career for himself. In C. J. Furness' book, *Walt Whitman's Workshop,* there are some notes on public speaking which show that Walt Whitman had studied the art of public speaking. Bliss Perry, in his chapter on *Rhythm and Metre,* has a footnote on p. 154 as follows, "Observe in the 'Notes and Illustrations' for this chapter the frequency of the blank-verse lines in Robert G. Ingersoll's 'Address over a Little Boy's Grave.'" We know that there was a strong friendship between these two men. What rhetorical influence Ingersoll exerted on Walt Whitman is a matter of conjecture.

Ingersoll's place in rhetorical tradition could not be better epitomized than by quoting a passage from Bromley Smith's article

"One body of technical information that we need from psychology relates to the effect on the listener of certain sounds and elaborate combinations of sounds. Without belittling the progress that has already been made by keen searchers for truth, we must recognize that much remains to be done. What patterns of sound best produce, or harmonize with, certain emotions? Is it true that certain vowels tend to stimulate different emotions respectively, according as they are 'dark' or 'light'? After arranging the vowel sounds in an orderly phonetic table, can we say anything accurate about their appropriateness to convey different ideas and to rouse different emotions? These are vital matters for any one who would fathom the mysteries of great literature, whether prose or verse. Information more pertinent to verse is particularly needed on the psychological effects of refrain, length of line, rime, and on the different rhythms. The phrase 'heavy trochees and tripping iambs' suggest something pertinent, but it is all too easy to jump at conclusions. As soon as we gather fuller evidence, we find our offhand conjectures hopelessly inaccurate. Something can be done—must be done. Until it is done we can scarcely hope to comprehend the subtle artistry which, even in *Evangeline,* has proved too elusive to be understood by critics yet too effective not to be felt by the reading public."

[2] Edward D. Snyder, *Hypnotic Poetry,* University of Pennsylvania Press, p. 148.

"Some Rhetorical Figures Historically Considered," in the QUARTERLY JOURNAL OF SPEECH (Vol. XX, No. 1). In this passage Ingersoll is used to illustrate a figure of speech along with such an illustrious companion as Cicero.

> Among the Roman orators Cicero was fond of the *geminatio*. Denouncing Cataline before the Senate, he used these words—"There was, there was once such bravery in this state." . . . Likewise, Robert Ingersoll, in the presence of a great Republican Convention awoke tremendous applause by his climatic iteration: "Illinois—Illinois nominates for the next President of this country that prince of parliamentarians, that leader of leaders, James G. Blaine."

In conclusion, I repeat that no adequate history of American thought and its expression can afford to ignore Ingersoll when the orator of American imperialism, Beveridge; the orator of the progressive movement in American politics, La Follette; the greatest criminal lawyer of our generation, Darrow; the greatest labor agitator yet to appear on the American scene, Debs; and the orator who kept the United States out of the League of Nations, Borah, freely acknowledge their indebtedness to Ingersoll's influence.

In life, Robert Green Ingersoll argued with Walt Whitman and others about the immortality of the soul and preferred to believe there was no such thing. But surely immortality of one kind has come to him. His influence on his fellow men through his example as an orator goes marching on!

THE FORUM

Editor of THE QUARTERLY JOURNAL OF SPEECH:

The following have been chosen by the Nominating Committee of the N.A.T.S. for the 1939 candidates for office, subject to the election at the Cleveland Convention:

President—A. Craig Baird, State University of Iowa
First Vice-President—Dayton D. McKean, Princeton University
Second Vice-President—T. Earl Pardoe, Brigham Young University

Members of the Executive Council—John Dolman, Jr., University of Pennsylvania; Laurence B. Goodrich, East Orange (N.J.) High School; W. M. Parrish, University of Illinois; A. T. Weaver, University of Wisconsin.

A. CRAIG BAIRD
F. M. RARIG
A. B. WILLIAMSON
J. A. WINANS
CLAUDE M. WISE, *Chairman*

ABSTRACT OF MINUTES OF THE MEETING OF THE EXECUTIVE COUNCIL OF THE NATS

December 28, 1937, 1:30 P.M., Room 362, Hotel Pennsylvania

COMMITTEE REPORTS

I. *Committee on Relations with the NEA.* Through the report of Professor Lee Norvelle, Chairman, and through the subsequent discussion, it was brought out

a. That there had been some objection to affiliation with the NEA on the ground of possible injury to the NATS as an academic society, and increase of cost of membership;

b. That according to a letter from Willard E. Givens, Executive Secretary of the NEA, 503 members of the NATS are already members of the NEA, and the Executive Committee of the NEA are interested in having the NATS affiliate, having on October 2, 1937, authorized the making of steps toward formal affiliation;

c. That the signing of a petition by 250 NATS members would constitute the next step.

On a motion by Dr. Arleigh B. Williamson, the preparation of a petition for securing such signatures was authorized. It was pointed out that to have speech added to the NEA program would be a valuable forward move in speech education, and on motion of Dr. Maude May Babcock, Professor Norvelle's committee was continued with authorization to work on a speech program for the NEA.

II. *Committees on Secondary Schools, Coördination, and Relationship between Speech and English.* Dr. Gladys Borchers reported for these three committees, recapitulating the aim of the coördinating committee:

> To develop through the coördinated efforts of the elementary schools, secondary schools, junior colleges, and teachers colleges committees a complete progressive speech program.

She further reported that three weeks' conference by members of of the Coördinating Committee had been held at Omena, Michigan, in the summer of 1936, and an all-day meeting at the Hotel Pennsylvania, December 28, 1937. The work of the Omena conference and the New York meeting had concentrated on the context and form of a speech program extending from kindergarten to college.

The report of the Committee on the Relationship Between Speech and English announced certain projects for 1938-39:

> a. To work with this Curriculum Committee of the NATS in the formation of a national speech curriculum;
>
> b. To promote publications furthering harmony between speech and English in the high schools and colleges;
>
> c. To prepare a bulletin outlining common aims and objectives in the teaching of speech and English;
>
> d. To prepare a curriculum for the small high school illustrating the relation of English and speech.

It was reported for the secondary school committee that its current aim is to obtain a complete picture of the amount and nature of speech training in the secondary schools of the U. S., reports of which are currently being published in the QUARTERLY JOURNAL.

Dr. Borchers requested an appropriation of $300 for the work of the Committee on Secondary Schools.

III. *Committee on Speech Education in Elementary Schools.*

Mrs. Ellen Henderson, chairman of the committee, reported that the committee had been collecting material on courses of study; that it enabled teachers to get help in teaching speech and in knowing when to resort to specialists, and that it was studying the problem of

articulating elementary speech work with secondary speech work. The committee is sponsoring the organization of smaller committees in each state and in many teachers colleges.

IV. *Committee on Bibliography.* The Bibliography Committee, not having been able to effect an organization, was, by motion of Professor Dolman, discontinued.

On motion of Professor Dolman, a sum not to exceed $150 was appropriated for the American Educational Theatre Association.

Secretary Densmore suggested that the convention city be chosen two years in advance and recommended the selection of two cities, so that the best arrangements with hotels might be promoted. The meeting adjourned to convene on Friday, December 31, at 1:30 P. M. for the special business of discussing finances and fixing the convention of 1938.

A motion was carried to recommend to the ASSOCIATION the change of the convention fee from one dollar to two dollars, and the following modifications in the by-laws:

Article 1—Section 3

First sentence. Strike out everything after the word "journal" and insert these words:

"In the second issue of the calendar year during which the elections are to be held."

Third sentence. Strike out everything after the word "November" and insert the word "third."

Article II—Last Sentence

Strike out "one dollar" and insert "two."

MINUTES OF THE GENERAL SESSION OF THE NATS

December 29, 1937, Grand Ballroom, Hotel Pennsylvania

The recommendation of the Executive Council to change the by-laws and increase the convention fees from one dollar to two were adopted by motion.

Announcement was made concerning the steps being made to affiliate with the NEA.

Dr. C. M. Wise, Editor of the QUARTERLY JOURNAL OF SPEECH, reported that the request of a year ago for more secondary school articles had been responded to generously. He commented on the scarcity of elementary school material, and requested more elementary school articles. He mentioned the heavy contributions of the teachers of rhetoric, and the relative paucity of articles on speech teaching, speech psychology, speech correction, and interpretation.

The following-named officers were elected for the coming year:

President—J. T. Marshman
First Vice President—Alan Monroe
Second Vice President—C. E. Lyon
Members of the Council for three years:

Bower Aly	Merrill R. Parks
Barclay P. Leatham	Dorothy Richie

MINUTES OF THE EXECUTIVE COUNCIL OF THE NATS

December 31, 1937, 1:30 P.M., Room 362, Hotel Pennsylvania

A motion by Professor Marshman was adopted that the Council choose Chicago, Cincinnati, and Cleveland as first, second, and third choices respectively for the convention city for 1938. A motion was passed that a decision to resort to the Council's second or third choice for convention city in 1938 and 1939 be left to a committee consisting of the Executive Secretary, the President, and the President just retiring. On the motion of Professor J. M. O'Neill, Washington was designated as the city of first choice for 1939 convention, with New York and Philadelphia as second and third respectively.

After lengthy discussion of ways and means relative to the finances of the NATS, the motion of C. M. Wise to appropriate not more than $300 for the Secondary Schools Committee was passed.

The hour being late, it was determined that the new Editor of the QUARTERLY JOURNAL whose duties are to begin in 1939, be elected by circulating a ballot among the Council members, the present Editor being instructed to submit not less than two nominations, and the other council members one each if they so desired, these nominations to be sent to the Executive Secretary by February 1, and the ballots prepared for counting on March 1.

On motion of Professor Layton, later amended by Professor Marshman, it was directed that a standing committee of five or more members be created to study the relation and coördination of the state, regional, and national speech associations, the chairman to be appointed by the President, who in turn shall choose the other members of the committee.

The American Educational Theatre Association reported

a. Its thanks for the appropriation of $150;
b. Its election of Professor B. H. Leatham as president of the AETA
c. The resolutions of its Council to convene with the NATS in 1938.

The meeting adjourned *sine die*.

Other Committee Reports

During the period of the convention, other committees of the NATS submitted reports, usually in mimeographed form.

I. *The Radio Committee, John Dolman, Jr., Chairman,* reported.

a. That one of its members, Dr. H. Clay Harshbarger, was spending the first semester of the year studying radio in New York on a fellowship granted by one of the foundations, and that Dr. Harley Smith of Louisiana State University had held a similar fellowship during the past summer.

b. That the NATS would coöperate in sponsoring the second national conference in radio study in December.

c. That H. C. Harshbarger and H. L. Ewbank attended a conference on Speech in Radio and Film in New York, October 10 and 11, 1937.

II. *The Committee on Junior Colleges,* Sylvia D. Mariner, chairman, reported:

a. That it had sent a questionnaire to all the junior colleges in U.S. regarding speech courses, texts used, and qualification and salaries of teachers.

b. That it had surveyed through Phi Rho Pi the history of national tournament speech winners over a ten-year period.

III. *The Committee on Coöperative Research* reported:

a. That it now has 23 individuals in various parts of the country who have expressed their desire for coöperation in a program of research.

b. That the University of Florida, the University of Missouri, Purdue University, and Michigan State College have agreed to share in the coöperative research.

c. That it proposes to inform officers of the Rockefeller Foundation and the Carnegie Corporation of the program, with a view toward securing possible grants from these organizations.

IV. *Committee on Research* reported:

That it has sent manuscripts for Volume IV of *Speech Monographs.* It expressed regret that among these no adequate treatments of drama and the theatre have been sent.

V. *Committee on Joint Research on the History of American Oratory* reported:

That it is making progress on its *Joint History of American Oratory.* It recommended that when the manuscript should be complete, a committee consisting of the President of the NATS, the Editor of the *QUARTERLY JOURNAL of SPEECH,* the Editor of the *RESEARCH STUDIES,* and the Business Manager of the NATS make arrangements for publication of the list of contributions as now constituted, which stands as follows:

Patrick Henry—Louis A. Mallory, University of Wyoming

Daniel Webster—Hoyt H. Hudson and Wilbur S. Howell, Princeton University.

Henry Clay—James H. McBurney and Ernest J. Wrage, Northwestern University.
John C. Calhoun—A. Craig Baird, University of Iowa.
Abraham Lincoln—Mildred Berry, Rockford College, and Earl W. Wiley, Ohio State University.
Stephen A. Douglas—Forest Whan, Iowa State College.
William L. Yancey—Rexford S. Mitchell, Lawrence College.
Charles Sumner—H. Clay Harshbarger, Iowa University.
James G. Blaine—Henry G. Roberts, George Washington University.
William Jennings Bryan—Myron G. Phillips, Wabash College
Woodrow Wilson—Dayton D. McKean, Dartmouth College
Samuel Gompers—Walter Emery, University of Oklahoma
Albert J. Beveridge—Herold T. Ross, DePauw University
Robert M. Lafollette—Henry L. Ewbank, University of Wisconsin, and Caroll P. Lahman, Western State Teachers College
Robert G. Ingersoll—W. M. Parrish and A. D. Huston, University of Illinois.
Wendell Phillips—W. Hayes Yeager, George Washington University
Henry W. Grady—Marvin Bauer, Brooklyn College
Booker T. Washington—Karl R. Wallace, Washington University, St. Louis
Henry Ward Beecher—Lionel Crocker, Denison University
Phillips Brooks—Raymond F. Howes, Cornell University, and Norman Mattis, Harvard University
Jonathan Edwards—Orville Hitchcock, University of Akron
Theodore S. Parker—Roy McCall, College of the Pacific
Jeremiah S. Black—W. Norwood Brigance, University of Hawaii
Rufus Choate—John W. Black, Kenyon College
William M. Evarts—Lester Thonssen, C. C. N. Y.
Edwin A. Alderman—Charles A. Fritz, New York University
Charles W. Eliot—Louis M. Eich, Michigan University
Ralph Waldo Emerson—Herbert A. Wichelns and Russell H. Wagner, Cornell University,
Women Orators—Doris Yoakam, Northern Illinois State Teachers College
Colonial History—George V. Bahman, Dartmouth College
History (1787-1860)—Grafton P. Tanquary, University of Southern California
History (1860-1935)—Kenneth G. Hance and H. O. Hendrickson, Albion College

VI. *Committee on Normal Schools and Colleges* reported:

That it proposes to consider the aims and objectives of the education of teachers as stated in the *National Survey of the Education of Teachers*, published by the Office of Education, Washington, D. C., 1933. It will then proceed to study the specific aims of speech education, present and proposed, after which a program will be developed.

It has obviously been impossible for the JOURNAL to represent adequate reports of these committees in this present summary. Complete mimeographed accounts are in the hands of all the members of the Executive Council, to whom interested persons may refer for data concerning the work of any committee.

VII. FINANCIAL REPORT OF THE EXECUTIVE SECRETARY

Balance Sheet, as of December 15, 1937

Cash on hand	$1,545.94	
Accounts receivable (less doubtful accounts)	1,569.34	
Inventories of stock on hand	6,002.75	
Inventories of supplies	175.50	
Total Current Assets		$9,293.53
Fixed Assets (office equipment) less depreciation		649.86
Total Assets		$9,943.39
Liabilities and Net Worth		
Accounts Payable	$1,273.03	
Net Worth: Surplus, December 15, 1936	8,177.11	
Profit for Current Year	493.25	
		$9,943.39

Income Sheet, for the Year Ended December 15, 1937

Income from Publications:		
Membership-subscriptions	$8,405.34	
Bulletins	227.05	
Monographs	614.00	
Journals (old copies)	363.15	
Directories	411.60	
Advertising	2,640.44	
Total		$12,661.58
Cost of Sales:		
Inventory, December 15, 1936	$5,351.36	
Purchases, Journals	5,393.53	
Directories	568.25	
	$11,313.14	
Less: Inventory, December 15, 1937	6,002.75	
Total cost of publications sold		5,310.39
Gross Profit on Publications		$7,351.19
Expenses:		
Journal distribution	$ 720.48	
Sustaining Membership services	232.90	
Sales promotion	1,815.54	
Collection Expenses	748.19	
Office Expense	3,770.85	
Total expense		$7,287.96
Net Profit on Publications		$ 63.23
Other Income:		
Convention receipts	$1,152.50	
Placement Service	484.00	
Total other income	$1,636.50	
Less expenses		
Convention expense	$588.42	
Placement Service	442.57	
Officers' expenses	175.49	
Total other expenses	1,206.48	
Net other income		$ 430.02
Total net profit		$ 493.25

COMPARATIVE FINANCIAL POSITION
As of December 15, 1937

	December 23 1931	December 13 1932	December 19 1933	December 13 1934
Cash on hand	$ 529.44	$1,127.73	$ 827.38	$1,556.08
Accounts receivable	472.95	572.00	576.49	534.16
Inventory of publications	2,041.10	2,102.00	2,392.90	2,818.84
Office supplies	224.05	125.00	143.13	208.25
Office equipment	103.00	247.50	298.37	435.51
Accounts payable				
Total assets	$3,370.54	$4,174.23	$4,238.27	$5,552.84

	December 15 1935	December 15 1936	December 15 1937	Increase or Decrease*
Cash on hand	$1,410.64	$1,285.71	$1,545.94	$ 260.23
Accounts receivable	705.26	1,913.16	1,569.34	343.82*
Inventory of publications	4,422.21	5,351.36	6,002.75	651.39
Office supplies	222.49	255.70	175.50	80.20*
Office equipment	449.23	616.79	649.86	33.07
Accounts payable		1,245.61*	1,273.03*	27.42*
Total assets	$7,210.83	$8,177.11	$8,670.36	$ 493.25

MEMBERSHIP ANALYSIS
TABLE I
RELATIVE ANNUAL TOTALS OF MEMBERSHIPS BY STATES FOR 1934, 1935, 1936, AND 1937, AND RANKING ORDER OF STATES BY GAIN FOR 1937

	1934	1935	1936	1937
Alabama	22	31	36	39
Arizona	13	13	20	19
Arkansas	14	25	32	31
California	182	226	259	259
Colorado	33	49	57	59
Connecticut	17	23	28	35
Delaware	0	1	3	3
Washington, D. C.	17	27	30	33
Florida	25	30	36	43
Georgia	20	22	26	29
Idaho	10	14	14	16
Illinois	158	239	283	275
Indiana	61	98	145	137
Iowa	67	110	133	138
Kansas	53	86	102	105
Kentucky	17	25	39	43
Louisiana	41	53	51	49
Maine	11	13	18	20
Maryland	11	16	19	20
Massachusetts	54	73	81	95
Michigan	135	206	252	273
Minnesota	61	81	113	128
Mississippi	16	24	27	27
Missouri	60	95	152	160
Montana	16	22	19	23
Nebraska	20	45	63	63
Nevada	4	4	3	4
New Hampshire	6	7	9	10
New Jersey	67	76	78	79
New Mexico	5	9	18	16
New York	269	339	413	487
North Carolina	11	20	33	39
North Dakota	8	13	15	17
Ohio	113	155	240	245
Oklahoma	27	46	74	86
Oregon	22	38	43	36
Pennsylvania	125	154	196	228
Rhode Island	8	12	19	22
South Carolina	3	5	11	15
South Dakota	27	33	36	39
Tennessee	25	36	49	55
Texas	94	147	170	177
Utah	29	31	37	36
Vermont	4	5	8	8
Virginia	23	32	43	41
Washington	34	42	59	60
West Virginia	15	24	40	40
Wisconsin	82	123	146	139
Wyoming	6	7	8	13
Foreign	20	26	32	35
TOTALS	2161	3031	3818	4049

Rank	State	1937 Gain	1936 Gain
1.	New York	74	(2)
2.	Pennsylvania	32	(7)
3.	Michigan	21	(5)
4.	Minnesota	15	(9)
5.	Massachusetts	14	(24)
6.	Oklahoma	12	(10)
7.	Missouri	8	(3)
8.	Connecticut	7	(33)
9.	Florida	7	(28)
10.	Texas	7	(12)
11.	North Carolina	6	(19)
12.	Tennessee	6	(20)
13.	Iowa	5	(11)
14.	Ohio	5	(1)
15.	Wyoming	5	(46)
16.	Kentucky	4	(18)
17.	Montana	4	(50)
18.	South Carolina	4	(30)
19.	Alabama	3	(32)
20.	Washington, D. C.	3	(37)
21.	Georgia	3	(36)
22.	Kansas	3	(16)
23.	Rhode Island	3	(26)
24.	South Dakota	3	(40)
25.	Foreign	3	(29)
26.	Colorado	2	(23)
27.	Idaho	2	(47)
28.	Maine	2	(34)
29.	North Dakota	2	(45)
30.	Maryland	1	(38)
31.	Nevada	1	(48)
32.	New Hampshire	1	(43)
33.	New Jersey	1	(44)
34.	Washington	1	(15)
35.	California	0	(8)
36.	Delaware	0	(42)
37.	Mississippi	0	(39)
38.	Nebraska	0	(14)
39.	Vermont	0	(41)
40.	West Virginia	0	(17)
41.	Arizona	—1	(27)
42.	Arkansas	—1	(25)
43.	Utah	—1	(31)
44.	Louisiana	—2	(49)
45.	New Mexico	—2	(22)
46.	Virginia	—2	(21)
47.	Oregon	—7	(35)
48.	Wisconsin	—7	(13)
49.	Illinois	—8	(6)
50.	Indiana	—8	(4)
	TOTALS	231	787

MEMBERSHIP ANALYSIS

Table II

DISTRIBUTION OF MEMBERSHIPS ACCORDING TO POPULATION

Rank by Population*		Rank by Memberships		Rank by Percentage**	
1. New York	(125)	1. New York	487	1. Utah	(72)
2. Pennsylvania	(96)	2. Illinois	275	2. Washington, D.C.	(65)
3. Illinois	(76)	3. Michigan	273	3. Wyoming	(65)
4. Ohio	(66)	4. California	259	4. Iowa	(58)
5. Texas	(58)	5. Ohio	245	5. Michigan	(57)
6. California	(56)	6. Pennsylvania	228	6. Colorado	(56)
7. Michigan	(48)	7. Texas	177	7. Kansas	(55)
8. Massachusetts	(42)	8. Missouri	160	8. South Dakota	(54)
9. New Jersey	(40)	9. Wisconsin	139	9. Minnesota	(51)
10. Missouri	(36)	10. Iowa	138	10. Wisconsin	(48)
11. Indiana	(32)	11. Indiana	137	11. Arizona	(46)
12. North Carolina	(31)	12. Minnesota	128	12. California	(46)
13. Wisconsin	(29)	13. Kansas	105	13. Montana	(46)
14. Georgia	(29)	14. Massachusetts	95	14. Nebraska	(46)
15. Alabama	(26)	15. Oklahoma	86	15 Missouri	(44)
16. Tennessee	(26)	16. New Jersey	79	16. Indiana	(43)
17. Kentucky	(26)	17. Nebraska	63	17. Idaho	(40)
18. Minnesota	(25)	18. Washington	60	18. New Mexico	(40)
19. Iowa	(24)	19. Colorado	59	19. Nevada	(40)
20. Virginia	(24)	20. Tennessee	55	20. Oregon	(40)
21. Oklahoma	(23)	21. Louisiana	49	21. Washington	(40)
22. Louisiana	(21)	22. Florida	43	22. New York	(39)
23. Mississippi	(20)	23. Kentucky	43	23. Ohio	(37)
24. Kansas	(18)	24. Virginia	41	24. Oklahoma	(37)
25. Arkansas	(18)	25. West Virginia	40	25. Rhode Island	(37)
26. South Carolina	(17)	26. Alabama	39	26. Illinois	(36)
27. West Virginia	(17)	27. North Carolina	39	27. Florida	(31)
28. Maryland	(16)	28. South Dakota	39	28. Texas	(31)
29. Connecticut	(16)	29. Oregon	36	29. Maine	(29)
30. Washington	(15)	30. Utah	36	30. North Dakota	(28)
31. Florida	(14)	31. Connecticut	35	31. Pennsylvania	(24)
32. Nebraska	(13)	32. Washington, D.C.	33	32. Louisiana	(23)
33. Colorado	(10)	33. Arkansas	31	33. Massachusetts	(23)
34. Oregon	(9)	34. Georgia	29	34. West Virginia	(23)
35. Maine	(7)	35. Mississippi	27	35. Connecticut	(22)
36. South Dakota	(6)	36. Montana	23	36. Vermont	(22)
37. Rhode Island	(6)	37. Rhode Island	22	37. Tennessee	(21)
38. North Dakota	(6)	38. Maine	20	38. New Hampshire	(20)
39. Montana	(5)	39. Maryland	20	39. New Jersey	(20)
40. Utah	(5)	40. Arizona	19	40. Arkansas	(17)
41. Washington, D. C.	(4)	41. North Dakota	17	41. Kentucky	(17)
42. New Hampshire	(4)	42. Idaho	16	42. Virginia	(17)
43. Idaho	(4)	43. New Mexico	16	43. Alabama	(15)
44. Arizona	(4)	44. South Carolina	15	44. Delaware	(13)
45. New Mexico	(4)	45. Wyoming	13	45. Maryland	(13)
46. Vermont	(3)	46. New Hampshire	10	46. Mississippi	(13)
47. Delaware	(2)	47. Vermont	8	47. North Carolina	(13)
48. Wyoming	(2)	48. Nevada	4	48. Georgia	(10)
49. Nevada	(1)	49. Delaware	3	49. South Carolina	(9)

* Five ciphers omitted

** Ten thousands of 1%

NEW YORK CONVENTION ATTENDANCE ANALYSIS

Alabama	6	Iowa	21	Nevada	0	South Dakota	2
Arizona	1	Kansas	7	New Hampshire	6	Tennessee	6
Arkansas	2	Kentucky	5	New Jersey	42	Texas	11
California	12	Louisiana	9	New Mexico	0	Utah	1
Colorado	4	Maine	6	New York	388	Vermont	2
Connecticut	14	Maryland	4	North Carolina	9	Virginia	12
Delaware	2	Massachusetts	35	North Dakota	0	Washington	0
Washington, D. C.	12	Michigan	32	Ohio	53	West Virginia	8
Florida	4	Minnesota	21	Oklahoma	6	Wisconsin	33
Georgia	5	Mississippi	1	Oregon	1	Wyoming	0
Idaho	0	Missouri	12	Pennsylvania	73	Foreign (Canada)	1
Indiana	18	Montana	0	Rhode Island	8		
Illinois	35	Nebraska	2	South Carolina	3	Total	935

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
December 15, 1937
STATISTICAL RECORD
1915–1937

TABLE I

RELATIVE ANNUAL TOTALS OF MEMBERSHIPS

1915....160	1921....635	1927....1240	1933....1639
1916....210	1922....880	1928....1300	1934....2161
1917....287	1923....863	1929....1290	1935....3031
1918....390	1924....910	1930....1520	1936....3818
1919....482	1925...1100	1931....1600	1937....4049
1920....700	1926...1130	1932....1959	

TABLE II

RELATIVE ANNUAL TOTALS OF SCHOLARLY PAGES PUBLISHED

1915....324	1923....410	1927....509	1933....558
1916....423	1924....430	1928....628	1934....707
1917....368	1925....437	1929....644	1935....795
1918....467	490	1930....655	1936....841
1919....412	1921....412	1931....742	1937....702
1920....387	1922....408	1932....725	

TABLE III

RELATIVE ANNUAL TOTALS OF ADVERTISING PAGES SOLD

1915....24	1921....19	1927....36	1933....78
1916....40	1922....25	1928....47	1934....135
1917....35	1923....27	1929....53	1935....176
1918....23	1924....19	1930....71	1936....213
1919....16	1925....29	1931....82	1937....204
1920....20	1926....39	1932....90	

TABLE IV

RELATIVE ANNUAL TOTALS OF ATTENDANCE AT CONVENTIONS

1915....Chicago 60	1922....New York ...115	1931....Detroit 430
1916....New York .. 80	1923....Cincinnati ...175	1932....Los Angeles ..378
1917....Chicago ... 87	1924....Evanston 216	1933....New York ...443
1918 .....*	1925....New York ...177	1934....New Orleans..385
1919....Chicago 105	1926....Chicago 314	1935....Chicago 914
1920....Cleveland ....**	1927....Cincinnati ..212	1936....St. Louis 659
1921....Chicago .....**	1928....Chicago 354	1937....New York 935
* No Convention	1929....New York ...400	
** No Record	1930....Chicago 508	

ELECTION OF THE EDITOR OF THE JOURNAL AND THE ALTERING OF THE CONVENTION SCHEDULES FOR 1938 AND 1939

The Constitution of the Association provides that, "The editor of the Journal shall be elected by the Executive Council for a term of three years. He shall be elected one year in advance of his term of office and shall sit *ex officio* as a member of the Council for the year following his election."

Because Editor Wise's term of office will expire in December 1938, and because he will be, by constitutional stipulation, ineligible for reëlection, the election of an editor of the Journal was on the agenda of the Executive Council at its meeting in New York City December 31, 1937.

The Council voted that the nomination and the election of an editor should be conducted by mail as early in 1938 as possible. On January 8, letters were sent to the members of the Executive Council notifying them that nominations for the office of editor were in order. The following members of the Association were nominated by the Council: Borchers, Brigance, Crocker, Gilman, Gray, Knower, Mc-

Burney, and West. On February 15, the names of the nominees were returned to the Council for a vote. Because no nominee received a majority of the votes cast on the first ballot, a second ballot was sent back to the Council on March 14 which, when voted, gave Giles Wilkeson Gray, Louisiana State University, University, Louisiana, a majority of the votes cast and elected him to the editorship of the Journal for 1939-1940-1941.

THE CONVENTION CITY FOR 1938

The Executive Council, at its meeting in New York City on December 31, 1937, authorized a committee composed of President Marshman, Ex-President Wichelns, and Executive Secretary Densmore, (1) to select the 1938 convention city from Chicago, Cincinnati, and Cleveland, and (2) to select the 1939 convention city from Washington, New York, and Philadelphia.

It was the unanimous decision of the committee mentioned above that: (1) Whereas Chicago and Cincinnati did not offer satisfactory hotel facilities; (2) Whereas the Cleveland hotels possess adequate facilities for housing the Convention, and were willing to grant all concessions of the Association; (3) Whereas the Convention Bureau of Cleveland has agreed to coöperate financially in bringing the Convention to Cleveland; (4) Whereas Cleveland is the geographical center of our membership; (5) Whereas our National Convention has not met in Cleveland since 1920; and (6) Whereas both J. T. Marshman, President of The National Association of Teachers of Speech, and Barclay S. Leathem, President of the American Educational Theatre Association which meets in joint session with us in 1938, live in Ohio: Therefore, the 1938 Convention should be held in Cleveland, and because of the superior facilities of the Cleveland Hotel, at the Cleveland Hotel. (President Leathem met with the committee and endorsed the decision.)

It was the unanimous report of the committee mentioned above that: Whereas the 1937 convention was held in the East in New York City, and Whereas the 1938 convention will be held in an eastern city (Cleveland): Therefore, the 1939 itinerary should be abandoned, and the 1939 convention should be held in Chicago. This report was forwarded to the Council for action. By a vote of 24 to 4 (three ballots not voted), the Council voted to abandon the 1939 itinerary and to hold the 1939 convention in Chicago.

(Signed) G. E. DENSMORE, *Executive Secretary*

Editor of the QUARTERLY JOURNAL OF SPEECH:

One of the pleasant features of recent conventions of the NATIONAL ASSOCIATION OF TEACHERS OF SPPECH has been the room devoted to secondary school exhibits. At the 1937 meeting in New York, the exhibit attracted a large number of visitors, who found that diligent labor and excellent taste had overcome the handicap of a small and crowded room. Some of those who enjoyed the exhibits may have given a thought to the anonymous workers whose hard labor and organizing ability brought the drawings together from many states, and whose skill exhibited them so delightfully. I should like here to record the gratitude of the exhibitors, and of the members and officers of the Association, to the committee on arrangements: Miss Ruth Thomas of Passaic, chairman, Miss Jeanette Bjorneby of East Orange, Miss Lillian Kane of Montclair, Miss Frances Tibbits of Newark, Miss C. Leyden of Chicago, Miss Buhman of the Federal Theatre Promotion Department, and Messrs. Wittel of Suffren and Fifer of New York.

H. A. WICHELNS, *Cornell University.*

A Reply to Mr. Burgess Meredith (President of the Actors' Equity Association).

Editor of the QUARTERLY JOURNAL OF SPEECH:

In his friendly and coöperative address before the NATIONAL ASSOCIATION OF SPEECH in New York on December 30, Mr. Burgess Meredith voiced the desire of Equity members to work in harmony with school and community groups in the interest of our common American theatre; and in return he asked our support for certain pending legislation looking to the subsidization of the theatre by the Federal Government.

His evident sincerity deserves the courtesy of a reply, even from those who do not agree with him; and as no opportunity was afforded for discussion from the floor, I am taking the liberty of addressing my own thoughts on the subject to the ASSOCIATION Forum. I believe that they are not too personal, and that they represent the reaction of many other members.

First, I should like to say that there is no member of the ASSOCIATION more sympathetic with the professional theatre and the professional actor than I, and none with more reason to be. But for the theatre I should not exist. I come of two theatrical families who met through the theatre; three of my grandparents were distinguished members of the profession, and all my life I have known the theatre

from the actor's point of view. While I have earned my living in another profession, even that has been related to the theatre and in sympathy with it. I am also deeply sympathetic with the actor as a worker, and with workers generally; I am a worker myself, and have never owned a share of stock in any corporation. I know as well as Mr. Meredith—perhaps better—the hardships actors had to endure in the old days, and the bitter necessity that drove them to organize, and to affiliate with the labor unions.

For these reasons I mean nothing but friendliness to every honest theatre worker when I say that in my judgment the unionization of the theatre—necessary and well-intentioned as it was in its inception—has become the worst enemy of the theatre; and particularly when I say that the proposed subsidization of the theatre by a left wing government at the behest of its heaviest campaign contributor, the C.I.O., is the most sinister development in the history of the American theatre, and if successful will mean the end of a free theatre in America.

To consider very briefly Mr. Meredith's offer of coöperation, I need hardly say that every member of the ASSOCIATION will welcome it heartily, and will hope that he speaks for the theatrical unions as well as for Equity. But I am sure he will pardon us if we are a little skeptical on the latter point. We of the non-professional theatre have always been friendly to our professional colleagues, and as a rule we have found Equity friendly to us, though I could name several exceptions. But we have so often suffered from the enmity of the other theatrical unions—or of the labor racketeers who run those unions—that it is difficult to believe Mr. Meredith speaks for them. They seem determined to victimize, or to put out of business not only the community theatres but the college theatres and even the high school theatres. I know of two instances at the present time in which college theatres are being threatened with picketing or other forms of coercion if they do not replace their students of stagecraft with union stage hands—which would, of course, defeat the educational purpose of the work and make it not worth doing. But the unions are not interested in education; they are interested in making jobs for their members and in taking—by force, if necessary—their cut of any box office receipts that may be coming in to college treasuries. In two of our largest cities union racketeers have succeeded, through political pressure, in forcing the boards of education to employ union stage hands in the public high schools, thereby depriving the boys and girls of the creative experience and the pure joy of staging their own plays. The musicians unions will not permit

radio stations to broadcast college or high school musical programs unless union musicians are paid to stand by and do nothing during the broadcasts. Whenever and wherever a union racketeer can get the drop on an educational group he not only compels them to use union help, but to use two or three times as many hands as are needed, even if they get in each others' way and have to be sent out in the alley to smoke. If Mr. Meredith's offer means that Equity is going to use its influence in the future to check this sort of organized banditry, I am sure we must all say, "God bless him!"

But what of his plea that we support the plan to subsidize the American theatre? What does this mean? What will it lead to?

Mr. Meredith and his brother actors are unquestionably sincere in their belief that art thrives on patronage, and that the government has been a generous patron of the Federal Theatre Project, exercising no censorship, even—as he said—when the Project seemed to be "biting the hand that fed it." They are equally sincere and quite understandable, in their hope that Federal funds will help the theatre through a difficult period and put it on its feet financially.

But that is only half the story—the less important half. As Mr. Meredith himself pointed out, this proposed legislation has the particular support of the C.I.O., which is one of the heaviest contributors to the New Deal campaign fund, and which has given repeated and unmistakable evidence of its determination to control government policies. If Mr. Meredith imagines that the C.I.O. favors government patronage of the theatre because of its love of art or art's sake, he must be very credulous indeed! The C.I.O. is engaged in a desperate struggle for political power, and it favors government patronage of the theatre because that is the way to government control of the theatre; and the theatre—as the Federal Theatre Project has so ably demonstrated— can be far more concerned with social ferment and propaganda than with art. Mr. Meredith does not fear government censorship of the theatre, he says, because the government has not censored the Federal Theatre; but he seems to forget that the protests and propaganda of the Federal Theatre have been almost entirely on the left wing. Had the present government allowed Fascist propaganda to be presented unchallenged, that would have been something!

As a life-long liberal who voted twice for the New Deal, and who has consistently supported social justice, I claim the right to express my consternation at this new threat to freedom of thought in America.

It happens that I have been reading a considerable amount of Communist literature of late. A great deal of it is being distributed on American college campuses, as elsewhere. The Communist Party

makes no secret of its plans. It is amazingly frank. Anyone who desires may read for himself. The gist of what the party demands of its supporters may be summarized as follows:

1. Communists must, for the present, coöperate with the democratic middle classes against the common enemy, Fascism.

2. Communists must remember, however, that this alliance is temporary. When the danger has passed, it will be futile to attempt a compromise form of government. It will be necessary to take over the government by force; to establish a proletarian dictatorship; to abolish all competing parties; to force all individuals to become Party members, and to liquidate all who refuse or who are, by education or temperament, incapable of accepting the Communist point of view.

3. In the United States, as in Russia, the ground must be prepared for the Revolution by unionization. It is the duty of every Communist to support the labor unions and to assist in the organization of all labor. Without well organized labor unions the Bolshevist Revolution in Russia would have been impossible.

4. Unionization should be centralized as far as possible, with the ultimate objective of one big union, or labor party.

5. Since the A.F.L., with its craft unions, is not conducive to that end, Communists are urged to support the C.I.O. as a more effective instrument for large scale organization.

6. Meanwhile Communists must keep up the process of boring from within by agitation and propaganda, by the fomenting of strife between labor and capital, and by the spreading of unrest.

7. Finally, Communists must seek to gain control of every possible instrument for the manipulation of public opinion; they must not depend upon the press and the platform alone, but must penetrate the arts, for the arts offer the most subtle and effective means of propaganda. They must encourage music, painting, sculpture, and the theatre, and must make these the vehicles of revolutionary ideas; for it is only through a gradual change in the ideology of the people that the Revolution can be safely brought about.

These are not my ideas; only the words are mine. I have read the substance of them again and again in Communist and Labor publications. I have presented them at some length because the significance of the seventh point is evident only in relation to the other six.

I will conclude by suggesting that the significance of what Mr. Meredith asks us to support is evident only in relation to the seven points of Communist policy taken as a whole. I do not accuse Mr. Meredith of being a Communist, or the willing instrument of Com-

munists. Actors are not sinister people, and I doubt whether he has any conception of the implication behind the movement he is advocating. But I, for one, cannot support it.

JOHN DOLMAN, JR. *University of Pennsylvania.*

On Reviewing Popularizing Speech Books

Editor of the Quarterly Journal of Speech:

Why don't reviewers really crack down on these books that popularize speech? I am thinking particularly of C. K. Thomas' gentle review in the December *Quarterly Journal* of W. N. Brigance's popularizing book, *Your Everyday Speech*. Professor Thomas is an eminent phonetician and of course he knows that this book is shot through with faults and omissions. Yet he mentioned only a few of them, and those were touched on in a delicate and tactful manner. I want to list some that he omitted entirely:

(1) The whole book treated speech sounds as though each sound were made independent of every other; holding to a purely structural view instead of the dynamic concept of speech as a sequence of successive sounds, each of which is modified by those adjoining. (2) It gave no indication that the author had ever heard of the research of Scripture and Russell, or of their theories questioning the once accepted nature of vowel sounds. (3) It even defined a diphthong etymologically as "two vowels" instead of as a continuous glide. (4) It does not mention the influence of *r* in lowering preceding vowels in words like *here, endure, hoarse,* etc.; or the difference in the sounds of *a* in words like *ate* and *chaotic,* of *e* in *eve* and *evoke,* or of *i* in *it* and *habit.* (5) It makes no distinction between [ju] and [ɪu], says nothing of clear and dark *l*'s, and overlooks the syllabic uses of *l, m,* and *n.* (6) It ignores the fact that [w] is in many regions commonly used in place of [ʍ].

These are only the high spots of a much larger list of omissions and faults that Professor Thomas did not mention. Somebody, it seemed to me, ought to call Brigance to account for them, and so I decided to undertake the task personally. I found him in his office early the morning of December 30, 1937. It was a typical Hawaiian December day, with the sun shining brilliantly and the temperature at 76 degrees. Brigance was sitting with his back to the door, gazing out of a suite of open windows past the nearby flowering hibiscus toward the high green mountain wall that towered up from the head of Manoa Valley. As usual he was smoking a pipe of obvious age and doubtful ancestry.

"Good morning," he said, turning as I entered.

"What a magnificent view!" I exclaimed, forgetting for the

moment my mission of chastening the man.

"It is for 362 days in the year," he said solemnly, "but this is one of the three days when it is not." At my surprised look he explained: "You see, the price I pay for this perfect climate and magnificent scenery is the missing of national speech conventions. This is the last day of the New York convention. I have been a little restless these three days, and the mountains have lost some of their charm."

I hated to add to his woes, but I had come on a mission and was resolved to carry it through.

"I've come to talk with you about that book, *Your Everyday Speech*," I said. "You well know that it is just a popular book and that Thomas didn't half show you up in his review of it. Look at this list of faults and omissions," and I showed him my full list.

"Yes, I know," he said after looking it over, "but, you see, I didn't write this book for you and Thomas. I wrote it for laymen."

"That is just it," I cut in, "It is a popularizing book and you've got no business writing a book of that sort."

He laid his pipe down with the air of a man who is about to say something he had long since thought out. "No," he replied, "it is not a popularizing book. It is a book for *humanizing* knowledge about speech that every person in this country ought to know. Don't you see," he went on earnestly, "that one main object of our research is lost unless we carry our findings to the would-be cultured and intelligent people. And we cannot do that with monographs, textbooks, and other 'elephantine bodies without souls.' We must humanize that knowledge or we cannot put it to work on a large scale. We can't, for example, dispose of our research like the medical world. They can develop a formula, manufacture it, and physicians can prescribe it for the patients who need it. But we've got to humanize it."

"We can do that by giving it to students in our classes," I reminded him.

"To a few thousands, yes," he answered, but what of the millions who use speech every day, but who will never get it in a classroom? Don't we have a responsibility for them?"

I was taken aback for the moment, and Brigance went on, "I didn't write that book on my own account. I wrote it because hundreds of people—dentists, physicians, business men, lawyers and the like—asked me to do it. They happened to have read a few articles I once wrote and they wanted to know more about it. It seemed to me that I ought to finish up what I started."

"All right," I replied triumphantly, "I'll admit that. But you

didn't need to fill the book up with obvious little faults and then leave out a lot of other obvious things that every phonetician knows."

"I didn't do that," Brigance protested. "I simply wrote a book that laymen would read and could understand. If you cram such a book full of technical data, the laymen can't decipher it and so they won't read it. There are plenty of books for the experts and more research monographs are coming forth right along. But there was no book summarizing this knowledge for John Doe. He is entitled to something and I tried to give it to him."

There was no use carrying the conversation further on this basis, so I shifted to the particulars.

"You must admit," I said, "that Thomas was right in saying you ignored important facts of educated pronunciation usage as they are recorded in the 1936 Merriam Webster. And there would be nothing too technical for the layman in getting these pronunciations right."

Brigance was a long time in answering. Finally he said, "I don't like to disagree with Thomas, for he is a good authority. But he really based his statement on the wrong premise. In the first place, this book went to press some time before the 1936 Merriam Webster came from the press and I'm not clairvoyant enough to know ahead of time what it was going to say. In the next place, I did not trust the authority of any one dictionary, even Webster, for I have found that any one of them is likely to make a few mistakes. I found three or four myself in Webster, and somebody claims to have found about fifty. So I used always three dictionaries and often seven. I took the consensus of dictionaries instead of blindly following one."

I thought I had better drop this subject, so I turned to my best argument. "But Thomas says that you are not quite certain of the categories and criteria which distinguish one regional standard from another. Even a popularizer—or a humanizer, if you prefer the term —ought to be clear on such an essential point."

"You are bent on making me disagree with Thomas," said Brigance with a wry smile, "and I don't want to do that. Just the same I think I can speak with faint authority on regional pronunciations. For twenty years I have lived and recorded speech in four widely separated regions of the United States. While I was writing this book and the articles which led up to it, I traveled some 20,000 miles over the country and along the whole way I studied pronunciations. I am not so sure as I once was that regional standards of pronunciation have exact 'categories and criteria,' certainly not so sure as I would be if I took my knowledge all from the hornbooks. I know that good Southern pronunciation is not quite the same in Memphis

as it is in Richmond, that good general American pronunciation in Philadelphia has a few distinct differences from that in Los Angeles, and that good Eastern pronunciation in Maine is easily distinguished from the common standard in New York City. Such a book as this must avoid entanglements over these fine shadings of linguistic geography. For that reason I wrote those careful prefatory words before listing the regional standards: 'Speaking in very broad terms and allowing always for exceptions.'"

I took one parting shot, "Anyway Thomas was right about words like *version, root* and *duke.*"

"You are one-third right," admitted Brigance ruefully. "There were three errors which I found in the book the day it came from the press, and I sent in corrections right away. *Version* was one of them. As to *root* and *duke,* I don't want to be arbitrary, but after observing the pronunciation of these words for two decades, and giving special weight to the best radio announcers and Hollywood actors, I'm standing by what I said in the book."

There was no use in arguing further with the man. He was unrepentent and even tinged with the feeling that he was the voice of one who goes before crying unto the laymen. So I say that Thomas ought really to have cracked down hard enough on him in that review to have dropped him for the count.

W. N. B., *University of Hawaii.*

Get the Administrators

Editor of the QUARTERLY JOURNAL OF SPEECH:

Year by year as we have bewailed the fact that something should be done to extend the speech program in the public schools, a few speech departments in teacher training institutions over the country have gone quietly about the matter by encouraging young men and young women apparently headed for administration to take sufficient work for a major or minor in speech. The result has been that these graduates have availed themselves of every opportunity to develop curricular or extra-curricular speech activities in the local community and to become active forces toward state-wide attention to a speech program.

However, this should not lead us to jump to the conclusion that whenever and wherever we can interest administrators in a speech program, it is a good thing. There is at least one state where the whole speech program is so dominated by the administrators' association that in spite of well trained classroom teachers of speech, the major emphasis is upon winning of awards in every conceivable kind

of oral contest. If we would make rapid strides in extension of the speech program in the public schools, "get the administrators," but get them while they are undergraduates and bring them up with the fine appreciation and understanding of speech education that can come only through the pursuit of courses toward a major or minor in speech.

Every school administrator possesses a certain amount of leadership with his students, faculty, community, board of education, and groups of a professional nature beyond his community. If he is a well trained major or minor in speech, he should have some fundamental resources in leadership not always apparent in the rank and file of administrators. The primary emphasis in his speech education has been the control of people. In the small community schools where attention to speech has been sorely lacking (and they constitute the large majority), he will likely teach, or have opportunity to introduce, a speech course in the high school. It naturally follows that in most cases he will sponsor the extra-curricular speech activities. A forthcoming study by Dr. C. W. Martin of Northeast Missouri State Teachers College, Kirksville, Missouri, reveals that in nearly every case the small community superintendent teaches whatever is left over after the standard courses have been apportioned among other members of the high school teaching staff. In teaching the high school class in speech, directing the extra-curricular activities in speech, and wisely supervising the beginnings of speech emphasis in the elementary school, he can popularize speech with students, faculty, and community.

Administrative authority enabling him to balance the music and athletics with some speech, he can get the attention of all school and community groups to such an extent as to be able to secure the approval of the board of education for whatever budget is necessary for a beginning and expanding program in speech education. His membership in administrative groups and organizations for the promotion of speech education afford him opportunities to point out the efficient articulation of speech work in a school system.

During the past ten years, fifteen graduates with majors or minors in speech have gone out from a Missouri training institution to occupy positions as small community superintendents, high school principals, elementary school principals, or county superintendents. All of these people have been able to lead their groups gradually to an appreciation and emphasis of speech attainments. In one way or another, nearly all of these people have been recognized as leaders in speech education in the state or their particular section of the state by appointment or election to responsible positions in district or state

organizations for the extension of speech education in the public schools. Just now, they are positive factors in carrying forward a fine coöperative program of speech education inaugurated by the State Department of Education.

School administrators with undergraduate training in speech can accomplish much in breaking new ground for this vital activity. They might do much to reconstruct patterns of outcomes where they are as badly needed as in Missouri.

If these things smack of truth, and if Dr. Charles A. Judd, who speaks as an oracle in professional education in America, is right when he insists that in public education we have emphasized too long the taking-in process, and that now it's high time we were turning to the giving-out process, oral expression; then it is high time that speech departments "get" incipient school administrators into work toward a major or minor in speech for the baccalaureate degree.

CLIFTON CORNWELL, *Kirksville (Mo.) State Teachers College.*

IN THE PERIODICALS

BORCHERS, G.: "Grading the High School Speech Student." pp. 1-4.
KANTNER, C. E.: "A Speech Correction Program." pp. 5–9.
EMPEROR, J. B.: "Two Paradoxes of Debating and a Doubtful Solution." pp. 9–11.
JOHNSON, G. E.: "Backgrounds for Interpretation." pp. 11–15.
TRESSIDER, A.: "Psychology and Public Speaking." pp 16–19.
OSBAND, H.: "The Giftie Gie Us." pp. 19–22.
LOWREY, S.: "A Survey of Speech Activities in the Various States." pp. 22–24.

The Southern Speech Bulletin, III, No. 1, November, 1937.

Borchers has here published a rating scale for use in the secondary speech class. She believes that the student should be rated on effort and improvement rather than on speech achievement. She feels that the present system of achievement testing does not motivate the good speaker and discourages the poor in voice.

Kantner points out that the number of special teachers necessary to treat the thirty-six percent of the Baton Rouge School population who are defective in speech is so great that a special division of labor for the work has to be devised. He suggests a phoniatrist for every nine hundred square miles, the services of a speech correction teacher for every so many pupils rather than per school, and a course in phonetics and another in speech correction for every primary and secondary school teacher.

Emperor very interestingly points out that we debate teachers could constantly suggest that the pursuit of truth is a jolly, high-hearted quest—a bracing gallop across venturesome country, not a mournful cavalcade to a dead fact's grave. He recommends that debaters be taught to hold to sound judgment and yet not parade their soundness; and to increase their persuasiveness by encouraging light-heartedness and a sense of humor.

Johnson rightly rails against a proclivity in vogue in the interpretation field. "Too often students know only the tenets of the particular school in which they spent two years: too often they know only the text-book they studied and possibly the faults in several others. Interpretation does not exist in any text nor in any school and yet,

after many years of teaching, I am still meeting people engaged as I am in teaching interpretation who seem reasonably certain that interpretation began and ended in the school in which they trained, or in the text they used."

Tressider feels that "The Behavioristic emphasis on the efficacy of the trained habit, the examination of the part as affecting the whole, and its scientific basis of experimentation are much more acceptable in the study of the speaker's attention and emotion, besides the physical manifestations of gesture and movement and expression, than the vague Gestaltist 'recombination and articulation of materials' and classical virtue of 'periodicity in style.' "

Osband of Alabama gives us facts about the use of movies in the speech class. There is not one speech teacher in the country who does not agree with her that movies are valuable and in many ways essential. And here she tells us about prices: equipment—$170.00, two screen tests per student per semester—$120.00 per hundred students. In actual practice a course fee of $2.00 per student will permit two tests per semester using movies, recording, and graphic pictures of the voice.

Lowrey found that many states do not require special training for teachers who handle speech activities. Many states seem to regard the study of English as satisfactory preparation for the teaching of speech. In no state is speech required as a part of the training of elementary school teachers although speech activities are in the lower grades of most of the states.

When the *Southern Speech Bulletin* first appeared, many of us predicted that it would have a grand future as a valuable journal. We believed this just as we believed that before many years the active Southern Association would have southern pronunciation used in our movies as cultured enunciation, which all admit to be its just right. The *Southern Bulletin* is developing rapidly and will soon be in such demand by those who were slow to subscribe that back numbers, like those of *Life* or the QUARTERLY JOURNAL, will be a collector's piece, for sale at a considerable premium.

KING, WARREN W.: "Speech and the Company School." *Western Speech*, 1, 2, June, 1937, pp. 1–7.

King describes public speaking classes for the employees of a public utility industry. "There is always something doing in our speech classes. There are mock trials, recordings of voices, debates with other speech classes and other companies, drawing subjects and speaking extemporaneously, class banquets, questionnaires of speech

interests, radio broadcasting, distribution of outstanding articles on speech problems, motion pictures, and contests. After two or three semesters of public speaking have been completed, we urge that students enroll for other speech subjects. We offer them voice and diction, vocabulary building, salesmanship, effective English, and dramatics. . . . There are three speaker's clubs with a combined roster of a hundred and fifty, whose constitutions state emphatically that their purpose is to promote the art of public speaking among the fifteen hundred employees of this company. A research society has a membership of one hundred. . . . . The Community Chest uses our speakers annually; the Association proper has a dozen or so committees, all offering an opportunity for speech; our groups of players produce several plays annually; there are occasional contests for speakers, sponsored by the Pacific Coast Gas Association. These contests carry substantial cash prizes. . . . Speech training as applied to mass education in large employee groups can only result in a more highly efficient personnel."

CHARLES H. VOELKER, *Dartmouth College.*

MALONE, KEMP: "Some Linguistic Studies of 1935 and 1936." *Modern Language Notes,* LIII, No. 1, January, 1938, 24–46.

Among the works mentioned in this article which are of peculiar interest to teachers of speech are the following; *The Concise Oxford Dictionary of English Place Names,* by E. Ekwall; *A History of Foreign Words in English,* by Mary S. Serjeantson; *A Dictionary of Modern American Usage,* by H. W. Horwill; *The Role of Intonation in Spoken English,* by M. Schubiger; *The Relation of the Alabama-Georgia Dialect to the Provincial Dialects of Great Britain,* by C. Brooks; *Language and Its Growth,* by H. F. Scott, W. L. Carr, and G. T. Wilkinson; the revised edition of *American Pronunciation,* by John S. Kenyon; *The Psycho-Biology of Language,* by George K. Zipf; and the second volume of the Curme-Kurath *English Grammar.*

OVERSTREET, H. A.: "When Words Go Forth to Battle." *Journal of Adult Education,* X, No. 1, January, 1938, 5–11.

Professor Overstreet stresses the need for careful definition of terms if confusion in thinking and discussion is to be avoided. "This process of turning good, honest concepts into stereotypes goes on among us all the time. It is perhaps the chief source of our inability to come to intelligent understanding of one another, or even to an intelligent discussion of common problems." "We need . . . to be made vividly aware of the difference between honest concepts and dishonest stereotypes."

WILLIAMS, TOM Q.: "I Used to Stammer." *Forum*. XCVIII, No. 5 November, 1937, 217–222.

The author shows how, after many so-called cures had failed, his speech problem was corrected through psychiatric treatment.

RINGLER, WILLIAM: "An Early Reference to Longinus." *Modern Language Notes*, LIII, No. 1, January, 1938, 23–24.

On the Sublime was first printed at Basle in 1554. It has been generally believed that the work was unknown in England until 1636 when Langbaine brought out an edition at Oxford.

A passage from a lecture on rhetoric delivered at Oxford in 1573/4 by John Rainolds shows that *On the Sublime* "was known in England more than sixty years before Langbaine published his edition."

TELLER, IRENE E.: "Reading—with sound." *The English Journal*, XXVII, No. 1, January, 1938, 33—38.

"If . . . there are added occasional sound effects to the reading or acting of a passage, the reality of the scene may be increased." The author mentions several ways of creating sound effects which may aid in the use of this teaching device.

KIRKENDALL, LESTER A.: "A Study of the Changes, Formation, and Persistence of Pacifism." *The Journal of Educational Sociology*, II, No. 4, December, 1937, 222—228.

This is a report on a study to measure the change of attitude toward war as a result of listening to a speech by Senator Nye. The Thurstone-Droba Scale for measuring the attitude toward war, Forms A and B, was used.

The results shows that attitudes "antagonistic to war may be generated by an effective speaker." Also, such "attitudes tend to persist." Finally, attitudes "toward war find their origin in many different sources."

STARNES, D. T.: "Bilingual Dictionaries of Shakespeare's Day." *PMLA*, LII, No. 4, December, 1937, 1005—1018.

It is indicated that there was much interest in the preparation of bilingual dictionaries in England prior to the publication of Florio's *Worlde of Wordes* in 1598. This was particularly true in the case of Latin-English and English-Latin dictionaries.

The author shows how Florio drew upon Thomas' *Dictionarium* and took many definitions from it. He also indicates how Minsheu borrowed from Thomas, from Florio, and from Rider.

COUCH, ELLEN CLAIRE: "Speech in the Junior College." *The Junior College Journal,* VIII, No. 3, December, 1937, 139—141.

The aim of speech teachers is "to contribute to the growth of the individual by giving such skills, attitudes, and appreciation as will make him a constructive member of society." The work in speech in the junior college does this by providing training of the voice and the body and by developing poise.

PUBLIC OPINION IN A DEMOCRACY. Proceedings of the Institute of Human Relations held at Williamstown, Massachusetts, August, 1937. Under the auspices of the National Conference of Jews and Christians. Special supplement to the January, 1938, edition of *The Public Opinion Quarterly.* Pp. 96.

This supplement contains a number of papers by men in various professional fields. The broad field of democracy and public opinion is discussed with special reference to the influence of the radio, the press, and the motion pictures. The study as a whole is of first interest to students of persuasion.

BRIGGS, EUGENE S.: "Extra-class Activities Offered in State Teachers Colleges." *Education,* 58, No. 5, January, 1938, 307—311.

This is a study of the "provisions made in State teachers colleges for the preparation of teachers for secondary schools in guiding and directing extra-class activities."

LEYS, WAYNE A. R.: "Can Forum Discussions Be Reasonable?" *Journal of Adult Education,* X, No. 1, January, 1938, 61—66.

This is an attempt to determine whether the forum is compatible "with the habits and standards" of the country and whether the "group thinking that takes place in the forum" is logical.

The author indicates that *values,* rather than pure interest in fact, creep into these discussions and that many people who participate in the forums lack the necessary information on the subjects considered. ". . . an unselected group under the forum plan is likely to fall almost as far short of exact logic as an unselected group under some other plan."

Furthermore, there is a disposition to minimize the importance of the non-public, homogeneous interest group. Because of its partisan leanings it is in a position to make important contributions. "A clear recognition of the non-public forum and its differences from the public forum would keep us from expecting of each the kind of reasonableness that the other is best fitted to produce."

VOELKER, CHARLES H., AND VOELKER, ELSIE S.: "Spasmophemia in Dyslalia Cophotica: Case Report." *Annals of Otology, Rhinology and Laryngology,* 46, 3, September, 1937, pp. 740—743.

"The case reported in this paper is of a congenitally deaf person with secondary spasmophemia. Although this paper is presented for those who will consider the case in the light of its influence on spasmophemiad theory, it is well to call attention to its significance concerning the development of diagnostic pedagogy for the deaf. It would certainly indicate that the deaf do gain speech facility, sufficient to make utterance an involuntary action. It can not be intimated, however, that this case was glib in all speech, but it can be stated that in parts of his speech and in that part of his phonetic utterance where he stuttered, he did have facility. This was demonstrated clinically."

VOELKER, CHARLES H.: "An Objective Study of the Comparative Number of Speech Sounds per Minute by the Deaf and the Normal." *Annals of Otology, Rhinology and Laryngolgy,* 46, 2, June, 1937, pp. 471—476.

"A laboratory investigation comparing visual and auditory recordings of deaf subjects at the end of concentrated speech training with those of a normal hearing control group was made in order to obtain an estimate of their phonetic coördinations. It was found that the deaf were retarded 44.7 per cent. The present lack of attention to normal rate of phonetic pronouncement should be altered and the advisability of deaf oral pedagogy undertaking to emphasize more rapid coördinations was demonstrated by the 3 percent in the deaf group who, in regard to rate, spoke normally."

VOELKER, CHARLES H.: "A Comparative Study of Investigations of Phonetic Dispersion in Connected American English." *Archives Neerlandaises de Phonetique Experimentale,* XIII, 1937, pp. 138—152.

Voelker discusses and evaluates the few attempts to derive sound counts of spoken English reduces them all to a common denominator and symbolism, and compares their results. These are set forth in five detailed tables.

NEW BOOKS

The Folklore of Capitalism. By THURMAN WESLEY ARNOLD. New Haven: Yale University Press, 1937; pp. vii 400. $3.00.

Thurman Wesley Arnold received the A.B. degree from Princeton, with a major in philosophy, before taking his degree in law at Harvard. He has enjoyed a very considerable practice as a trial lawyer, has served as Dean of the Law School at West Virginia University, and is now Professor of Law at Yale. During the past few years he has been intimately and actively associated with Robert H. Jackson and other New Dealers in the development and defense of some of the doctrines of the Roosevelt administration. At the same time he has found opportunity to continue his interest in philosophy and has read, for example, Whitehead's *Symbolism: Its Meaning and Effect* and Ogden and Richards' *The Meaning of Meaning.* Although his observations concerning the thinking man seem to be reminiscent of Pareto's chapters on non-logical conduct, it is to Polybius rather than to Pareto that Mr. Arnold believes himself indebted.

As a matter of fact, since Mr. Arnold published *The Symbols of Government* in 1935, his duties have required him to turn over a great quantity of matter for the SEC. *The Folklore of Capitalism* has come out of this addressing of an inquiring mind, previously informed by the writing of *The Symbols of Government*, to a lawyer's immediately practical task.

The point of view of the volume is that of cultural anthropology. The application is to contemporary law, economics, and political science. Doubtless even those economists who may approve Mr. Arnold's law and politics will condemn his economics, while those political scientists able to tolerate his law or economics will roundly condemn his political science. And certainly Mr. Arnold's colleagues in the law, however much they may enjoy his excursions into economics and political science, will offer him little sympathy in his strictures on their profession. The book is in fact a frontal attack on the current orthodoxies in economics, law, and politics; but it is not so much an attack on the *credo* of the out-and-out tories as it is an assault on the basic assumptions of all reverential and right-thinking people, including such pseudo-sophisticates as Walter Lippman,

Ernest M. Hopkins, John T. Flynn, Oswald Garrison Villard, and Dorothy Thompson.

In addition, however, to its economics, law, and politics, *The Folklore of Capitalism* presents a theory and practice of rhetoric which cannot fail to interest readers of the QUARTERLY JOURNAL OF SPEECH. In invention, in disposition, in the use of evidence, and in the clever turning of the tables, Mr. Arnold is at his best. But despite his very interesting practice of some of the devices of rhetoric, and despite some suggestive generalizations concerning debate and dialectic, Mr. Arnold, in his assault on the sophisticates, is not without a certain naivete of his own. His chapter on political dynamics, for example, seems to overlook entirely the formative function of dialectic—that is, the use of dialectic in helping us to find out what we think we believe, or want, or need. Likewise, his consideration of debate seems to neglect the great body of persons who profess neither or no side in a controversy. "Public argument," he writes (p. 381), "never convinces the other side, any more than in a war the enemy can ever be convinced. Its effectiveness consists in binding together the side on which the arguments are used." But surely it is a function of debate to secure, by one or more of the uses of rhetoric, the allegiance of men who are uncommitted in a controversy; and since the organizing of one's own forces and the attracting of a larger group must often proceed contemporaneously rather than in sequence, it is difficult to see how Mr. Arnold's explanations cover the point.

Be that as it may, the volume is clearly a significant one, despite any limitations it may have, for it forms a kind of New Testament of the New Deal, presenting its articles of faith in experimentalism, humanitarianism, and pragmatism; its reliance on the gospel of expediency, perhaps as preached in former days by Edmund Burke; and its denial of the validity of the older faiths of law and order, learning, and rationalism.

BOWER ALY, *University of Missouri*

Unicameralism in Practice. The Reference Shelf, Vol. II, No. 5. Compiled by HARRISON BOYD SUMMERS. New York: The H. W. Wilson Co., 1937; pp. 294. $.90.

The Unicameral Legislature. By ALVIN W. JOHNSON. Minneapolis: University of Minnesota Press, 1938; pp. ix+198. $2.50.

Unicameralism in Practice, a continuation of *Unicameral Legislatures* (vol. xi, no. 1), abounds in charts, testimony, evidence, concerning the Nebraska Unicameral. The compiler has arranged materials according to questions one might ask, with the result that

there is less of the circumscribed *yes* and *no* found in many of this series, and more speculation and inquiry. The student, as a result, will be provoked to thoughtfulness rather than to more note-taking. For background Mr. Summers has thoughtfully added a survey of legislative procedure throughout the world.

The Unicameral Legislature is a historical and deliberative study, clear, well-defined, informative. It is not so extensive in materials concerning the Nebraska venture as is the former book, but is more informative about agitation for unicameralism in states other than Nebraska.

If studies such as these continue from the press, the cry for material, heard round the country from students and coaches debating the high school question, will soon be stilled.

RICHARD MURPHY, *University of Colorado*

Arbitration and the National Labor Relations Board. The Reference Shelf, Vol. 11, No. 7. Compiled by EGBERT RAY NICHOLS and JAMES W. LOGAN. New York: The H. W. Wilson Co., 1937; pp. 345. $.90.

The editors, by including in this volume bibliography, briefs, and reprinted articles, retain the scope and purpose of the Reference Shelf Series. The "Editor's Analysis" of the Pi Kappa Delta debate question is a useful though pedestrian exposition on definitions and issues. The volume has the usual defect of articles that are uneven in quality; but more important is the defect, also usual, of an unwieldy bibliography. A more selective bibliography with a critical note or two attached to each item would be preferable to such a long one—thirty-six pages. This would eliminate the necessity of appending to each chapter a section called "Additional References," which merely culls pertinent sources from the main bibliography, and would provide a bibliography which would really be used. It was a sound conception to present in the first six chapters of Part 2 readings, mainly expository, on problems that will inevitably be discussed. This is conducive to better thinking by debaters than the "Affirmative; Negative" readings.

FREDERICK W. HABERMAN, *Cornell University*

Excursions In English Drama. By ROBERT WITHINGTON. New York: D. Appleton-Century Co., 1937; pp. 264. $1.50.

So scanty is the literature on early English drama that almost any sound book in the field is an event. Professor Withington's collection of essays is not only scholarly but also intelligent and readable. Moreover, he considers the drama always as performed by actors

before an audience. And though he is concerned primarily with early plays, he ranges the whole course of English drama, finding material for enlightening comparisons in every period, including our own.

Most interesting of the essays for the general reader are *Jonson and Shaw, The Early Drama and Us* and *On the Continuity of Dramatic Development.* The student will also find rewarding *The Corpus Christi Plays; Miracles, Old and New, The "Vice;" Morality-Play and Melodrama;* and *The "Villian-Hero."*

One essay only, *Remarks on Early Pronunciation,* seems to me too specialized for the space it takes in this excellent volume.

B. H.

Players At Work. By MORTON EUSTIS. New York: Theatre Arts, Inc., 1937; pp. 127. $1.50.

Actors in the past, as Mr. Eustis observes, have been either reticent or inarticulate about their art. Those who have attempted to write about it, with a few brilliant exceptions, have floundered in the details of technique, bogged down in vague theory, or if lucid, presented ideas which seemed contradicted by their practice.

Our contemporary American actors as they appear in these interviews with Mr. Eustis are no more articulate than their illustrious predecessors. We find the same tendency to over-emphasize technical detail: "The first essential of acting technique, Lynn Fontanne believes, is voice control . . ;" the same theoretical vagueness: " 'Acting is only the creation of an illusion of reality, Katherine Cornell insists,' the same apparent contradictions between theory and practice: If Alfred Lunt has an *idée fixe* about the actor's place in the sun, it is this: 'The actor is not a creative but an interpretative artist. His one and *only* job is to work *within the play,* to translate the ideas of the author. The play itself is what counts.' "

On the other hand, the interviews present some technical information that is interesting, and considered in conjunction with the performances of these actors, occasionally enlightening. The interviews with Helen Hayes and Nazimova are the meatiest. If only because of the paucity of information concerning what actors think of their art, this book should be in every theatre collection.

B. H.

Representative One-Act Plays By American Authors. Edited by MARGARET MAYORGA. Boston: Little, Brown and Company, 1937; pp. 636. $3.50.

In revising her popular anthology, Margaret Mayorga has re-

tained eleven of the plays from the original collection, dropped twelve, and added fourteen. The changes, which include the addition of plays by playwrights who had not yet made their mark in 1919, when the collection was first published, make the new edition more representative and raise the general standard of excellence of the plays as a group. The policy seems to have been to choose well-known plays.

Among the additions are *The Clod,* by Lewis Beach; *The Robbery,* by Clare Kummer; *Poor Aubrey,* by George Kelly; *Unto Such Glory,* by Paul Green; *Sparkin',* by E. P. Conkle; *Reckless,* by Lynn Riggs; *The Last Mile,* by John Wexley; *Till the Day I Die,* by Clifford Odets; *America, America,* by Alfred Kreymborg; and *Pawns,* by Percival Wilde.

Most of the best plays of the first volume are retained, among them *Sam Average, A Good Woman, Will o' the Wisp, In the Zone, Suppressed Desires,* and *The Wonder Hat.*

Extensive bibliographies of reference readings, collections of one-act plays, and a selective list of one-act plays by American authors add to the usefulness of the volume.

B. H.

Problem-projects in Acting. By KATHERINE KESTER. New York: Samuel French, 1937; pp. xii+217. $1.50.

This is an interesting and in some ways fairly useful compilation of thirty short scenes, organized as a series of problem-projects in acting. The particular "problems" handled are seven in number: "to express emotion and to convey ideas by means of body activity;" "to develop beauty of voice quality;" "to speak distinctly;" "to project the tone;" "to build a scene to a climax;" "to portray a character in contrast with another character;" and "to invent interesting, significant stage-business." According to the preface, the author is aware of other and possibly more comprehensive problems which she might have introduced, but feels that her volume is sufficiently flexible to allow for varied treatment by the individual instructor. But it is to be regretted, I think, that she has nowhere adequately enlarged upon her own concept of the problem-project "method" and its implications. The introductions to the various sections seem particularly weak and undeveloped; and since it is the inexperienced instructor who would probably find most use for such a book as this, it seems unfortunate that Miss Kester has left him quite so completely to his own resources.

The value of the book as a whole suffers, I suspect, from a

dearth of selections from the drama, as such. While the scenes offered here are clearly meant to be only technical exercises (rather than, for example, show-pieces), there must be *some* limit to the effectiveness of working fairly continuously with adaptations of Dickens, van Dyke, and Frank R. Stockton! Except for four scenes from Shakespeare, one from Sheridan, and another from Goldsmith, there are among the book's thirty selections only five from strictly dramatic sources: one each from Dunsany, Molnar, Wilde, W. S. Gilbert, and Rachel Crothers.

H. DARKES ALBRIGHT, *Cornell University*

Intercollegiate After-Dinner Speaking. Edited by LYMAN SPICER JUDSON and FLOYD W. LAMBERTSON. New York: Noble and Noble, 1937; pp. xi+336. $2.50.

Because of the increasing interest in after-dinner speaking in colleges and universities, Professors Judson and Lambertson, with the assistance of a number of Associate Contributing Editors from all parts of the country, have prepared what is undoubtedly the first volume of its kind in the field. The book is divided into two parts. The first deals with the general nature, preparation, and delivery of the speech. This section is brief, serving largely as a reminder of principles more fully developed in books devoted to public speaking in general. The authors indicate that the after-dinner speech does not differ in the main from other types, except that it places more emphasis upon two characteristics: "It must entertain and it must be brief."

The second section of the book contains, in addition to the after-dinner speaking program of the 1936 Rocky Mountain Speech Conference, a collection of nearly forty student speeches. Although the entries are not of uniform quality, the collection as a whole gives no doubt a representative sampling of this specialized type of speaking on the college level.

LESTER THONSSEN, *College of the City of New York*

The Speech Personality. By ELWOOD MURRAY. New York: J. B. Lippincott Company, 1937; pp. vii-xii-269 (text)+ 246 appendices and index).

This is a study of the equipment that the college student possesses who sets out to better his speaking, together with suggestions as to how to improve that equipment or to supplement it when it is found inadequate. It is virtually a treatise on applying the methods of speech clinic to the speech class-room.

The study of the student's equipment embraces" the speech history of the individual, mental hygiene and personality examination, hearing tests for ability to recognize fine sound discriminations and for esthetic and artistic judgment as related to sounds, intelligence examinations, tests of silent reading rate and comprehension, speaking and reading survey."

"Speech is defined as a tool of social adjustment, which reflects the efficient personality, and as a psychological and sociological technique of modifying human behavior by means of body, voice, thought, and language." The spirit of this definition is incorporated into every chapter of the book. It is definitely from the psycho-sociological point of view that Dr. Murray surveys the subject of speech.

The problem of attempting to better the student's speech is divided into three parts: 1. Phonetic skills—those used in listening to and producing phonetic patterns; 2. Semantic skills—those enabling one to acquire, to organize, and to impart ideas; 3. Social skills —those contributing toward a desire to communicate and an ability to get attention and hold it with increasing favor, and to persuade."

The parts of the book treating of semantic and social skills seem to the reviewer to be well conceived and written. The reviewer feels, however, that many pages in these sections would be better included in a teachers' manual than in a students' text. The medicine may be dangerously potent.

The material on phonetic skills seems badly done. The author enjoins the student to use Webster's *New International Dictionary,* and he prescribes several exercises in which the student must make comparisons between the Websterian markings and the I. P. A. symbols. The author ignores the set of phonetic symbols given in the introduction to the dictionary, a set paralleling the diacritical markings of the main body of the dictionary and, instead, gives his own version of the I. P. A., a set of symbols by no means so well adjusted to the task of translation from Webster to I. P. A., and vice versa.

Several pages of phonetic transcription are given as a model for the student's utterance. The author cites Webster as his authority for his pronunciations. In many cases, it seems to the reviewer, he has taken Webster's name in vain. Note the following samples of his transcriptions. Compare *phonetic* [fɔ'nɛtɪk], *warn* [wɑə̯n], *water* [wɔtə̯], as to their first vowels. Compare also *materials* [mə'tirɪəlz], and *diphtheria* [dɪf'θiə̯ɪə], as to their *r* sounds. *Dropt* is [drɑpt], but *stop* is [stɑp]. *Goethe* is [gűtɛ]. *Town* is[tɑʊn], but *oust* is [aʊst], in spite of the fact that the author states that

the dipthong [aʊ] "may easily become uncouth by permitting substitute sounds to be used for the first element." *Grass* is [gras] in one place and [græs] in another. Compare the management of *r* in the words *stirrup* and *dirigible,* which Webster makes parallel. Murray gives us [stɪɹəp] and [dəɪdʒɪbl]. He also uses the [ɜ] as the vowel in *heard.*

Students will like the breezy, readable style, the many graphic illustrations in the form of diagrams and schemas, and the great wealth of interesting and readable literary material, prose and poetry, to be used for speech drills.

The reviewer experiences a doubt as to the wisdom and safety of using clinical methods with any but those having actual abnormalities; he regards the book, however, as a most significant experiment. Its significance lies not in any important contribution to our knowledge of speech, but in its suggestions as to methods of imparting knowledge already accumulated and of developing in the student speech skills.

ROBERT WEST, *University of Wisconsin.*

The Psychology of Speech. By JON EISENSON. New York: F. S. Crofts and Co., 1938; pp. 300. $2.00.

Though the speech textbooks of recent years have drawn more and more heavily on the findings of psychologists, it has remained for Dr. Eisenson, who became interested in speech by way of training in psychology, to gather together in a single coherent volume all of the facts and theories pertinent to the study of speech. His has been a difficult task, for the field of psychology is still divided into numerous distinct and often hostile camps. But as Professor Weaver says in his introduction to this book, "Dr. Eisenson . . . has written with charity for all and with malice toward none. He has stressed agreement and minimized disagreement in the field. He has accomplished a reasonable reconciliation of divergent theories."

The book begins with the nature and origin of speech and its evolution in the race, and then discusses the neurological mechanism, and the relation of speech to emotion, learning, meaning and thought. The development of speech and language in the child is treated clearly and interestingly. A section is devoted to the speech personality with attention to personality deviations. The last section deals with the psychology of the audience: speaker-audience relationship, attention, interest, impressiveness, motivation, and stage fright.

Dr. Eisenson writes throughout with clarity and compactness

and illuminates the many generalizations with specific examples. His book should be an excellent text for courses in the psychology of speech, and a reference book for all students of speech.

Henry Clay, Spokesman of the New West. By BERNARD MAYO. Houghton Mifflin Company, 1937; pp. xiii+570. $4.50.

It is a pleasure to review a book such as this masterly study by Mr. Mayo which one can whole-heartedly and unqualifiedly endorse. Here is a biography which is at once scholarly and authoritative, yet eminently readable. With a dramatic character and a melodramatic period in American history, Mr. Mayo has managed to portray the spirit and dash his subject demands without neglecting the sober undercurrent of serious issues which form the framework for a history of the times.

At last we have what may well prove a satisfactory biography of Clay. It should be said at once that this is only the first volume of a projected trilogy, so that final judgment must be held in abeyance. But the beginning augurs well. We have here perhaps more a history of the times than of the man, but, as Schurtz pointed out, Clay's career was the chief focal point for the history of his time. It is certainly to be regretted that the personality, the innermost feelings, the intimate family life of Clay do not emerge fully in this study, and that instead we see him, however clearly, chiefly in the externals and public habiliments of his round of work and pleasures. But we lay down this volume with the conviction that the author would have brought us the innermost Clay, had it been possible. The potential sources of material have been thoroughly combed.

Indeed, the scholarship evidenced in this biography deserves the highest praise. Every fact is carefully documented. Not only do the approximately 1500 footnotes give exact sources for the textual material, but they include a great mass of additional information on Clay and his contemporaries. There is a closely-printed, 22-page bibliography, listing invaluable source material, much of it unprinted, which will prove a valuable guide to future researchers in the period. The index is detailed, clear, and well organized. Mr. Mayo deserves credit for not trying to fictionize an intimate view of Clay which existing records do not justify.

It should not be assumed that we learn nothing of the man himself from these pages. On the contrary, although his ambitions, his hopes

and fears, his friendships, and the intimate relations of his family life do not emerge as fully as we should like, we do see in him the gambling, drinking, gallant sociability and good fellowship which won him an easy entrance into society and surrounded him with a constant circle of admiring friends. The hot-headed temper and courage which he exhibited on the dueling field and in legislative debates are contrasted with the cool calculation with which he controlled the Kentucky Assembly and the national House of Representatives as speaker in those bodies. And above all, his oratory, "the art of all arts," as Clay called it, is given its due meed of attention. Mayo shows the importance of Clay's early life under the influence of Patrick Henry, and of his reading and practice in speaking as formative factors in producing the finished orator. We are given as clear a view as is now possible of Clay's methods of preparing for an important speech. There is a bit of audience analysis, and considerable detail on the audience reactions for each of Clay's major speeches. And the substance of the main speeches is very skillfully presented in a synthesis of quotations and paraphrases.

About 100 pages are devoted to Clay's education and preparation, 200 pages to his career as a Kentucky lawyer, legislator, and counsel for Aaron Burr, and some 225 pages to his Washington life as senator and representative. The volume closes with the declaration of war against England, on June 17, 1812. On each of these topics, there is something less than Boswellian skill in keeping the hero in the center of the stage even while the background is being sketched, but at least Mr. Mayo is faithful to his task in concentrating only on those sections and issues with which Clay was directly concerned. Thus if we lose sight of Clay now and then, we are able to grasp him all the more firmly when he emerges into view again. The chapter in which we feel that we are getting closest to the real Clay is in the description of his phenomenal success as a young Lexington attorney, brow-beating judges, fascinating juries, cowing opposing counsels, saving guilty wretches from the gallows while he scorns them for their crimes, and—just once—successfully urging the death penalty against a Negro with whom he really sympathized. Numerous vivid anecdotes of this period are presented; we can only hope that the author will unearth a similar store for his later volumes dealing with Clay's career as a national statesman. The period of legislative initiation in Kentucky is also very well drawn, though here our view of Clay is not so intimate as we should wish.

The book is well bound, well printed on excellent paper, and exceptionally well illustrated. We await with eager impatience the second volume, and the third.

ROBERT T. OLIVER, *Bucknell University.*

Essentials of Debate. By JOHN R. PELSMA. New York: Thomas Y. Crowell Co., 1937; pp. 168. $1.00.

This book is the result of the author's disgust after "perusing about fifty texts on this subject." These texts, he says, are all bad because they are copied after Baker's *Principles of Argumentation,* which is impractical, cluttered with useless material, and outmoded. He has, therefore, written a "practical" book "which will be good for the next twenty years."

The contents are divided into eighteen chapters, many of which, doubtless as a concession to outmoded theories, have familiar names: "Definitions," "Selecting the Question," "Evidence," "Analyzing the Proposition," "Arguments — Constructive," "Arguments — Refutation" (two chapters), "The Brief." There are also chapters headed "Types of Debating," "Debate Technique," "Debate Strategy," "Debate Ethics," "Parliamentary Law," and "Platform Don'ts." Only ten pages are devoted to argumentative method (including exercises), while twenty-five are given to refutation. The emphasis of the book is professedly upon "formal type" debating, though a few lines each are devoted to the "Lincoln and Douglas Type," the "Cross-examination Type," the "Congressional Type," "Direct Clash Debate," "Panel Discussion," "Open Forums," the "Symposium," and "Mock Trials."

The chapter on the brief is short and inadequate, especially since it advocates a type of three-column brief which in this reviewer's opinion simply adds to the inevitable difficulty of that phase of the study of debating. This, however, is quite in harmony with the author's point of view, which is definitely that of one directing a debating contest which is already in progress. The background of sound training in argumentation and public speaking is taken for granted—or ignored. For some obscure reason, a four-line paragraph on argument from authority crops up in the discussion of the brief.

The chapter on "Debate Strategy" recommends, among other devices, the use of slogans like "Rum, Romanism, and Rebellion." In the discussion of "debate ethics," we are told that "the debater is not attempting to get at the truth as a rule." The chapter closes with evidence that the author himself is not above the use of question-

begging epithets. Of English debaters, Professor Pelsma writes: "Whatever may be their idea of a good debate, it isn't ours. We prefer argument to ancient jokes, enthusiasm to entertainment, facts to frivolity, and sensible debating to senseless drivel." Fifty numbered "Don'ts" make up the last chapter: (1) "Don't shout:" (2) "Don't speak too softly;" (3) "Don't emphasize the wrong word;" etc.

Essentials of Debate is chattily written advice, derived from twenty-five years' experience with debaters, and fitted into what has the external appearance of a unified system. It is simply written, and should therefore not be too difficult for high-school students. The price is clearly a recommendation. For college use, however, the book suffers by appearing in the same year as a revision of Baird's *Public Discussion and Debate*.

DONALD C. BRYANT, *Washington University, St. Louis*.

The Crusading Commoner, A Close-up of William Jennings Bryan and His Times. By CHARLES MCDANIEL ROSSER. Introductory Foreword by JOSEPHUS DANIELS. Mathis, Van Nort & Co., Dallas, Texas; pp. xix+355. $2.50.

In the words of the author, this book is, "as I view it, a definitive treatise on the real Bryan." Unfortunately, Dr. Rosser attempted more than he accomplished. The book is scarcely in any sense a treatise, and is assuredly not definitive. It is a rather interesting collection of anecdotes and personal sidelights upon Bryan by a man who became an ardent disciple before 1896, and continued as a loyal follower until Bryan's death. This device of promising more than is offered is continued throughout the book. Thus, on page 1, we are given a brief glimpse of the Cross of Gold speech, then a promise ("—and now the story") of the intimate background preceding it. As a matter of fact, we are told far less of the perliminary groundwork than Bryan himself, in his *Memoirs*, and several of his previous biographers have already revealed.

Transitions are often weak or non-existent. The method of development escapes me. It is not logical, chronological, nor topical. Flowery tributes to the Bryan family are interspersed with numerous recognitions of the power of sincerity and virtue. The author has a fondness for incomplete sentences, and for solemnly asserting platitudes. After writing an exceedingly ambiguous sentence (p. 210), Dr. Rosser advises his readers to turn to the *Intimate Papers* of

Colonel House for the key which will unlock its meaning.

The substance is also weak in its general implications. The whole story tends to follow the periphery of Bryan's career, and to interpret it as the center. Thus many trivialities are presented with the assurance that they are the real heart of Bryan's political life. There are occasional errors of fact. Thus the author avers that when Bryan first went to Nebraska, he was "drafted" to run for a seat in Congress, whereas Bryan in his *Memoirs* intimates, and Long in his *Bryan, The Great Commoner,* clearly shows, how Bryan worked to attain the leadership of the Nebraska Democrats, and to win the Congressional nomination. Rosser also errs in picturing the Baltimore Convention in 1912 as a scene of decorous discussion when Bryan introduced his anti-Wall Street motion, whereas both Bryan and Long describe convincingly the veritable pandemonium which the motion excited.

Rosser devotes the bulk of his book to the relations between Wilson and Bryan, and to the religious activities of Bryan's last years. He creates no new understanding of these troubled years, but he does present some anecdotes known only to himself which it would have been too bad to lose. The book is satisfactorily printed, and well illustrated. If the author had been content to present his anecdotes simply for what they are worth, or if he had bolstered them up with careful research, his biography would have been immeasurably better.

ROBERT T. OLIVER, *Bucknell University.*

An A B C of English Usage. By H. A. TREBLE and G. H. VALLINS. Preface by HENRY SEIDEL CANBY. American Edition. New York: Oxford University Press, 1937; pp. 195. $1.50.

The co-authors of the *Gateway to English* series and the *First and Second Book of Lyrical Poetry,* of some ten years ago, have written a new concise and spirited book, *An A B C of English Usage,* a dictionary-like work on grammar, usage, and versification, which in readability and other merits belongs with those established satellites of the primary *New English Dictionary*—the recent Horwill on American usage and the eleven-year-old Fowler on English usage. By its frequent references to Fowler and the *NED, An A B C* will perform the valuable chrestomathic service of leading its readers to "that prince of reference books for the connoisseur in language," and to that somewhat inaccessible king of the same realm, whose loyal followers the authors, to mention two of thousands, are. They prefatorily call

the work an "alphabetical companion to English composition;" its articles are alphabeted, but here its abecedarianism ends. Let booksellers and book buyers be advised, especially those who might judge by the title or jacket: this is no primer, but a mature and learned handbook.

Having little more than one-fourth as many pages as Fowler, *An A B C* naturally has the defects of omission characteristic of any treatise on English shorter than the best unabridged dictionaries. It is not really a dictionary; its material is in the form of entries ranging in length from statements occupying one line or less, as in the too few cross-references, to essays of about two pages (see *indirect speech, case, blank verse*). At best the book is composed of a generous selection of entries for assorted topics in the enormous fields of spelling, punctuation, pronunciation, idiom, formal grammar, prosody. Can so many large subjects be adequately covered in a book that slips easily into the side coat-pocket of a business suit?

Having read with delight Messrs. Treble and Vallins on the *Spenserian stanza, ballade, ballad, verse, triolet, ottava rima,* and *heroic couplet,* I turned to the following and found—nothing: (1) *prose,* (2) *poetry,* (3) *rhyme,* or *rime royal,* (4) *polyphonic prose,* (5) *limerick,* (6) *villanelle,* (7) *sestina,* (8) *chant royal.*

Other terms that are not entered separately *or* that seem not to be discussed at all include *free verse (vers libre), Spenserian sonnet, pyrrhic, monometer, dimeter, trimeter, tetrameter, hexameter, octameter.* But after all, the book gives an ungrudging quantity with Fowlerian concision. There are many tables, lists of words, and quotations, prose and verse. Dr. Canby writes a liberal and pointed five-page preface.

HAROLD WENTWORTH, *West Virginia University*

Scenes for Student Actors, Vol. III. Edited with notes by FRANCES COSGROVE. New York: Samuel French, 1937; pp. x + 132. $1.50.

Practice in Dramatics. By EDWIN LYLE HARDIN. Boston: Walter H. Baker Co., 1936; pp. xvi + 192.

Dramatic Scenes from Athens to Broadway. By JAMES B. LOWTHER. New York: Longmans, Green, and Co., 1937; pp. xiv + 314. $2.50.

Although apparently not compiled by authorities on the subject, these three books offer the student and instructor a somewhat usable collection of assorted play excerpts for acting practice.

Scenes for Student Actors contains forty-two selections which,

with the exception of those from *Hobson's Choice* and *Abraham Lincoln,* are taken from currently popular plays ranging from *Victoria Regina* and *Flowers of the Forest* to *Fly Away Home* and *Ceiling Zero.* They are grouped to illustrate such elementary acting problems as Sustaining a Theme (rather an ambiguous one and certainly unsolvable by means of a brief quotation), Utilizing Stage Props, Creating a Character, Presenting Historical and Period Scenes (over-emphasized), Building a Scene to a Climax, Speaking in Dialect, and Portraying Characters in Unusual Situations (certainly an artificially concocted problem).

Practice in Dramatics, designed for high school use, starts off badly with the declaration that participation in plays will contribute "to one's preparation for life, whatever be his lot" by correcting poise, timidity, and diction and by teaching a knowledge of human nature and the obligations and training in leadership. The book's forty-one selections are classified under the conventional and perhaps superficial and unorganized headings of Transition, Pantomime, Characterization, Emotional Response, Interpretation, Pause, Climax, Tempo, Grouping—Stage Balance (more correctly a directing problem) Atmosphere—Mood, Entrances and Exits, Asides and Soliloquies. One-third of the text is given over to a weakly generalized, academic, and uncoördinated discussion of these principles, which permits of such primer or foolish statements as "Do not depend on a prompter," and "Pause for laughter or applause by holding the position exactly until you can proceed." And the editor's practical knowledge of his subject as well as his discrimination are open to question when his references to books on acting include much that is valueless and such items as "Eubanks, L. E. 'Emotions: How Worked Up,' *Motion Picture Classic.*"

Dramatic Scenes from Athens to Broadway, like the Cosgrove book, does not propound acting theory nor foist on the user the solution of acting problems; more than that, it does not even group its excerpts under problem headings. Mr. Lowther has simply chosen his brief scenes, one hundred and twenty-six of them, almost entirely from the more lasting rather than from the mere current theatre plays, and grouped them under nationalities with a special section of twenty-five excerpts from Shakespeare. He has included such variegated fare as *Electra,* Terence's *Heautontimorumenos,* Hauptmann, Molière, *Journey's End, Peer Gynt, Panic, Elizabeth the Queen, Of Thee I Sing,* and *Justice.*

EDWIN DUERR, *University of California*

Experiences in Thought and Expression. By HOWARD FRANCIS SEELY. New York: Silver, Burdett & Co., 1936; pp. xv + 512. $1.48.

Experiences in Thought and Expression is a textbook in English composition for use in the ninth and tenth grades. Professor Seely, who has also written *On Teaching English,* obviously aims to modernize, or socialize, high-school English courses by carrying out the designs set up in the *Experience Curriculum in English.* This is English as it should be learned—and taught—so that it may be useful in "life activities."

A feature of the book is its co-operative spirit, obvious in style and method. The author takes the child by the hand, saying, "Here is something that can be very interesting. Come, let us explore it together." The method, on the whole, is to provide exercises that will evoke principles. Rules are evolved, rather than imposed; for some the consensus of the group is the sanction—if we forget the teacher.

Another objective is the integration of oral and written composition. Two chapters out of twelve are devoted almost wholly to oral English. But in the other chapters, now and again, problems of oral discourse are mentioned; and oral problems—the making of short talks, for the most part—are scattered through the chapters on written composition. The amount of space given to written composition is, roughly, about five times that given to the oral.

The forms of oral composition in the two chapters just noted are conversation and "talking that is more formal than conversation." Oral criticism and listening are given some attention; but other kinds of oral composition frequently suggested for the ninth and tenth grades, even in socialized English syllabi, are not treated.

The chapter on conversation is well conceived, stimulating, and sound. It excels most chapters on this subject in similar books. The chapter on "Talking That Is More Formal" is not so successful. The pages are too few to permit a full explanation of the many and varied rhetorical principles introduced. It is not a case of over-simplification, for, unfortunately, the organization is not of the best. There is a lack of adequate exemplification. Some terms are not explained. And some important concepts, such as the difference between oral and written style, are not inculcated.

The oral problems in these and other chapters are interesting and useful, except that there are too many which require speeches on rhetorical topics, as: "Select some phase of paragraphing in which

you are interested and prepare a talk concerning it." It is doubtful that such topics will lead to good speeches.

The book is, on the whole, interesting and well written. For written composition it is indeed excellent. The part allocated to oral discourse is much weaker than the rest. This is true of almost all books of our day which treat oral and written discourse together or subordinate the former to the latter.

RUSSELL H. WAGNER, *Cornell University*

Lords of Speech. By EDGAR DEWITT JONES. Chicago: Willet, Clark and Co., 1937; pp. xi-256. $2.00.

These "portraits of fifteen American orators" will be welcomed by all who are interested in speech. From Patrick Henry to Woodrow Wilson America's orators are presented in swift, provocative, vivid essays which emphasize the magic power of effective speech. For each orator three or four of his best speeches are singled out, the situations are briefly sketched, the audience reaction is noted, the style is rather characterized than analyzed, and generous portions are quoted. The quotations are chosen for dramatic and stylistic qualities, in the main, and little is said of persuasive technique or psychological appeal. Of real analysis of speech, speaker, or audience situation, there is very little in the contemporary sense of those terms. The author frankly admires such an earlier commentator as Edward G. Parker (*The Golden Age of American Oratory*, 1857) and apes his method of impressionistic appreciation. The critical reader will note, too, that the author is fond of anecdotes, and that his principle of selection must have been interestingness rather than truth. However, historians have long recognized that there may be more of actual truth in apocryphal stories than in bare, unadorned biography.

The significant thing about this book, for us, is that it represents fifteen great American statesmen and preachers as fascinating and heroic, not for what they did or believed, but for what they said and above all how they said it. Dr. Jones has proved that descriptions of speeches can be continuously exciting. He has given youthful and general readers a new type of hero to admire. He has represented public speaking *per se* as the fascinating activity that it really is. More scholarly rhetoricians may well take that fact into account when they appraise his work.

ROBERT T. OLIVER, *Bucknell University*

The Verb-Finder. Compiled and edited by KINGSBURY M. BADGER and J. I. RODALE. Emaus, Pennsylvania: Rodale Publications, Inc., 1937; pp. xiv+512. $3.00.

This volume, aptly subtitled "a new invention in word finding," aims to present the writer or speaker a storehouse of verbs, more than a hundred thousand, which may correctly be used with nouns. Arranged alphabetically are the nouns, under each of which are listed alphabetically large numbers of verbs which may be combined in sentences with the nouns. Each page has four columns of words, and nearly every term has cross references to other terms similar in meaning.

If the problem of the novice public speaking student is the lack of color in verbs, this book has solved the problem. Unlike a thesaurus in many ways, chief among which is that each verb is given in combination with a noun, the book should prove profitable to those whose vocabularies need either stimulation or bolstering.

THEODORE G. SHRSAM, *Hofstra College, Hempstead, New York*

How to be a Convincing Talker and a Charming Conversationalist. By J. GEORGE FREDERICK. New York: Business Bourse, Publishers, 1937; two volumes, pp. 282.

These two slim books, though they do not look the part, afford an interesting and well-balanced approach to the subject of public speaking. The author is president of several well-known clubs. He has written a number of other books.

There are a hundred separate sections in the two volumes, including argument and discussion, the art of discussion, "public speaking that wins," points on listening, "the phychology of successful talking," and vocabulary and language requirements. For each of these divisions, specific and valuable exercises are included so that the beginning speaker may improve himself at his leisure.

The text seems not specifically designed for school or college use, although it might be used for supplementary reading in such courses.

THEODORE G. EHRSAX, *Hofstra College, Hempstead, New York*

BRIEF NOTICES

Flying the Printways, Experience Through Reading. By CAROL HOVIOUS. New York: D. C. Heath and Co., 1938; pp. 525. $1.40.

A stream-lined text-book for the teaching of reading skills. The essentials of silent reading, with transfer to oral reading, are treated as exciting games.

Addressing the Public. By ANNE TILLERY RENSHAW. Washington, D. C.: Renshaw School of Speech, 1937; pp. 87.

This "manual for professional speakers" is extremely elementary, and authough it has much good, practical advice for the speaker, it also has considerable misinformation, and is none too well organized.

Well Bred Speech. By ANNE TILLERY RENSHAW. Washington D. C.: Renshaw School of Speech, 1936; pp. 98.

A manual for adult students, which advises on grammar, pronunciation, vocabulary building, "tone training," conversational approaches, speech in the social situation, and cultural reading, in an elementary and extremely haphazard fashion.

When Ladies Write Plays. By JOSEPH MERSAND. Brooklyn: The Modern Chapbooks, 1937; pp. 25.

A mildly interesting but not profound evaluation of the contributions of women playwrights to American drama.

A Dramatic Calendar for Churches. Compiled by HAROLD A. EHRENSPERGER. Chicago: International Council of Religious Education, 203 North Wabash Avenue, 1937; pp. 63. $.25.

An excellent descriptive list of plays suitable for church production. It contains the well-known ones, and many more not so well known.

Advanced Disk Recording. Inglewood, California: Universal Microphone Co., 1937; pamphlet. pp. 30. $.10.

A revised edition.

B. H.

NEWS AND NOTES

(Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33rd Street, New York City.)

The Speech Association of Missouri held its annual meeting with the Missouri State Teachers Association in St. Louis November 18 and 19. In addition to the formal programs listed below, there were sectional meetings on Interpretation and Dramatics, with Herbert V. Hake, University of Missouri, presiding; Public Speaking and Debate, with W. Francis English, Carrollton High School, presiding; Speech Correction, with Dorothy M. Wolstad, St. Louis High Schools, presiding; and Speech Education, with Louise Abney, Teachers College of Kansas City, presiding.

GENERAL SESSION ON DEBATE

"Should the Unicameral System be Adopted?" Yes, Martin L. Faust, Professor of Political Science and Public Law, University of Missouri. No, Hon. McMillan Lewis, State Senator, 32d District, St. Louis.

"The Affirmative and Its Problems (Unicameral Legislature as a Debate Topic)," Eugene F. Abbot, University City High School.

"The Negative and Its Problems," Helen Shipman, Brentwood High School, Webster Groves.

GENERAL SESSION ON DRAMATICS

"Practical Hints on the Directing of Plays," Harold Bassage, Director of St. Louis Little Theatre.

"Practical Problems in Stage Design," Gordon Carter, St. Louis Little Theatre.

"Dramatics and the Development of Personality," Margaret Ewing, John Burroughs School, Clayton.

GENERAL SPEECH SESSION

"The State Department Coöperative Plan of Stimulating Speech Education in Missouri," R. P. Kroggel, State Director of Speech Education.

"A Constructive Program in Speech Education," Louise Abney, Teachers College of Kansas City.

"Hold Up Your Heads," Bower Aly, University of Missouri.

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A word seems to be in order concerning the tremendous increase in interest in speech in Missouri. Within the past year programs in speech have been sponsored by the Missouri State Teachers Association, the Missouri Academy of Science, the Midwest Education Conference, the State Drama Festival, and the Missouri High School Debating League, in addition to the Speech Association of Missouri itself. The number of Missouri teachers who are members of the National Association increased from 49 in 1933 to 152 in 1936.

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The spring meeting of the Central States Speech Association is to be held at Columbia, Missouri, April 1 and 2, at the Tiger Hotel. The last activity

of this group was a luncheon held at the Hotel Governor Clinton in New York City, at the time of the National Association Convention. Eighty teachers of speech were present at the luncheon, at which W. Roy Diem, of Ohio Wesleyan University, reported on the accrediting of teachers in the various states. Franklin H. Knower, University of Minnesota, is president of the Association; Lena Foley, Shorewood High School, Milwaukee, vice-president; and Loren D. Reid, of the University of Missouri, executive secretary.

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The first full day's meeting of the South Carolina Speech Association was held November 20 at Limestone College, with Louis H. Swain, of Furman University, in the president's chair. In addition to the formal program there was a round table discussion of the extension of speech work into the high schools and grammar schools of South Carolina, a business meeting, a debate between Erskine College and Furman University on the question of empowering the National Labor Relations Board to enforce the arbitration of all industrial disputes, a picnic luncheon, a semi-formal dinner, and a program of dramatic sketches under the direction of Dorothy Richey of Limestone College. The following programs were presented:

"Phases of Dramatic Interpretation," A demonstration by Columbia College.

"Classroom Procedure," A demonstration by Furman University.

"Background and Manners," Florence Mims, Winthrop College.

"A Dramatic Choral Interlude," Converse College, Wofford College, Spartanburg High School, and the Spartanburg Radio Station.

"Speech Abroad," Jeannette Miller, Greenville High School.

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The Speech Round Table of the Pennsylvania State Education Association held its third annual meeting at Harrisburg December 28 and 29. 1938 officers are Mrs. Elizabeth M. Nemoy, Philadelphia Normal School, President; Darrel J. Mase, State Teachers College at California, Vice-President; E. Marjorie Harvey, Monessen High School, Secretary-Treasurer; and Joseph F. O'Brien, Pennsylvania State College, Chairman of the Curriculum Committee. The program consisted of an address, "How Speech Education Is Organized in Wisconsin," by H. L. Ewbank, of the University of Wisconsin, a lecture and demonstration in choral speaking by Margaret Kearney, who directed the combined verse speaking choir of John W. Hallahan and West Philadelphia Catholic Girls' High Schools; a statement of Pennsylvania's requirements for certification in speech correction, by J. K. Bowman of the State Department of Education, and the report of the Course of Study Committee, by Joseph F. O'Brien. Dr. Ewbank also addressed the dinner meeting on the subject of "Speech Education in a Democracy."

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The mid-year meeting of the Michigan Association of Teachers of Speech was held at East Lansing January 15, with some two hundred teachers from all sections of the state present.

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Announcement has been made by the University of Wisconsin of the details of the two-year study of radio in education which is to be financed by a special grant of $41,750, announced in this department in the December issue. The purpose of the project is to study the value of radio as an aid to classroom instruction. The plan now set up provides for a staff of radio specialists and educators, with facilities for experiments, demonstrations, school visits, and

objective evaluation. The project is supported by the leading educational agencies of the state, including the State Department of Public Instruction, the Wisconsin Education Association, the State Board of Normal School Regents, the state broadcasting stations WHA and WLBL, and several departments of the university. Direct supervision of the project is in the hands of an Executive Committee appointed by Dean E. B. Fred of the Graduate School, the members of which include Dean C. J. Anderson of the School of Education, H. L. Ewbank of the Department of Speech, T. C. McCormick of the Department of Sociology, and H. B. McCarty, Director of the Wisconsin School of the Air and Station WHA.

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James F. Bender, formerly of the College of the City of New York, has been appointed to head the Department of Speech of Queens College, the newly organized municipal college of New York City. The College itself began to function last fall, but the speech work was not fully organized until the second semester, when four new instructors were added. Each student entering the college will be given an examination in articulation, oral reading, and extempore speaking, as well as a 4B audiometer test; phonograph recording will be made of his speech and a speech history prepared and filed. Students failing to meet the standards which have been set up will be referred to the Speech Clinic for rehabilitation work. Courses to be offered second semester include Fundamentals, Extempore Speaking, Voice and Diction, Oral Interpretation, Choral Speaking, Advanced Public Speaking, Debating, Public Discussion, Play Production, Dramatic Interpretation, Dramatic Workshop, English Phonetics, Advanced Phonetics, Physiology and Psychology of Speech, Speech Correction, Clinical Practice in Speech Correction, both elementary and advanced, three courses in the Teaching of Speech (at different levels), and a seminar in Speech Education.

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The Branch Agricultural College of Utah has just purchased the latest equipment for the recording of voice, capable of making 6-12 inch records on either acetate or aluminum. The equipment will be used by the Speech, Language, and Music Departments.

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The first graduate degree to be awarded in speech by Pennsylvania State College was earned this past year by M. Louise Airey, who is now teaching in Dedham, Massachusetts. There are at present a considerable number of students studying toward their M.A. in speech.

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The services of the speech clinic at Alabama College have been offered to a limited number of the school systems of the state by the director, J. H. Henning. These services include transportation to the school and use of the recording machines of the college for one to three days, consultations for pupils with speech disorders, and lectures to faculty, students, or others on both normal and defective speech.

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The University of Maryland reports that more than nine hundred students are regularly enrolled in speech courses this year.

Officers and committee chairmen of the New York League for Speech Improvement for 1937-1938 are the following: President, Jane Bliss Taylor, Hunter College; Vice-President, Margaret L. Gavin, New York City Schools;

Second Vice-President, Max Lieberman, Thomas Jefferson High School of Brooklyn; Secretary, Arthur Mulligan, Fordham University; Treasurer, Lou Kennedy, Brooklyn College; Membership Secretaries, Francis Tibbits, Newark Public Schools, and Ruth H. Thomas, Passaic High School; Publicity Chairman, Laurence G. Goodrich, East Orange High School; Chairman of the Advisory Council and Editor of the Year Book, Elizabeth McDowell, Teachers College, Columbia University; Hospitality Chairman, Agnes Allardice, Westfield Senior High School; Bibliography Chairman, Marion T. Cass, Glencove Senior High School.

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Miss Marjorie Gullan has announced that the summer session of the London Speech Institute will be held from July 11 to July 22. The courses will include Choral Speaking for Colleges, Poetry Speaking for Schools, Choric Drama, Speech and Voice Training, Literary Studies for Speakers, and Mime. A descriptive leaflet is available at the Speech Fellowship and Institute Ltd., 56 Gordon Square, London, W. C. 1.

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The London Speech Festival was held March 12 at Conway Hall in London. In addition to choral speaking groups for all ages, there were acted ballads, scenes from Shakespeare, sight-reading tests, and stories. A feature of the festival was the recital by the famous Welsh Choir of Barry Training College, Glamorganshire, conducted by Miss Cassie Davies.

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Many American teachers of speech are planning to attend the Oxford Festival of Spoken Poetry, which will be held this year from July 26 to 29. Information can be secured from Miss Violet Birnie, 23 Hillway, Highgate, London, N. 6.

FORENSICS

The climax of the Pennsylvania debating season has come to be the State Debaters Convention, which last year drew more than sixty delegates from sixteen state institutions of higher education. The 1938 Convention was held at State College March 18 and 19, with Joseph F. O'Brien and Fred L. Young, Jr., in charge. Committee and assembly discussion centered about three questions, and action policies were adopted after the discussion was concluded. These questions were: (1) What changes should be made in the system of higher education offered by the American liberal arts college? (2) What should be America's foreign policy in relation to avoiding or minimizing the evils of war? (3) What is the best solution to the employer-labor struggle in the United States? These topics were assigned to participating colleges, each one being asked to prepare a two or three-page mimeographed statement of its position on the topic assigned, and to bring twenty copies of this statement to the convention. Delegates were then instructed to come prepared to take active part in the discussion in both committee and assembly. Committees were convened under their respective chairmen immediately after registration Thursday morning and were instructed to have their reports ready by late afternoon. The convention banquet was held Thursday evening, three student speakers being selected to present after-dinner speeches. Following the banquet the assembly was convened to hear the report of the first committee, remaining in session until an action policy with respect to that question had been adopted. Committees on the remaining two questions reported to the Saturday morning assembly,

and action policies were adopted in both cases. The Forensic Council of Pennsylvania State College paid the expenses of two delegates and a faculty member from each participating college, although each one was permitted to send as many as four additional delegates.

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Hutchinson Junior College, Kansas, reports a new type of tournament conference, held at Hutchinson early in February. In the first place, a wide variety of debate forms were used, the participating teams then being rated upon an achievement scale. Students who rated high were then convened in a two-hour parliamentary session in which a variety of resolutions dealing with the capital-labor problem were debated, the two students who rated highest serving as speaker and speaker pro tem. Three rounds of oratorical contests were held, with a variety of audience situations. Extempore speaking events took the form of a series of panel discussion on "War Clouds and Their Implications for America." The central theme for the after-dinner speakers was "If I Were President," and contestants in interpretative reading were asked to read selections from the recently published collection, *From Athens to Broadway*. The first evening of the tournament representatives from the American Federation of Labor and the Chamber of Commerce presented the points of view of capital and labor, Dr. A. A. Holtz, of Kansas State College, speaking for the public. The feature of the second evening meeting was an address by former Governor Henry J. Allen.

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The National Convention of Phi Rho Pi, honorary junior college forensic fraternity, will be called to order in Norman, Oklahoma, April 12, continuing for four days. Features of the Convention will be a separate division of experimental debates in addition to the customary debates, a non-competitive after-dinner speaking event, and a student forum presided over by a student representative. The general subject for the extempore speaking contest is "Our National Housing Problem," and the individual topics have been selected by Nathan Straus, of the Federal Housing Administration.

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The Southeast Missouri State Teachers College was host to a twelve-state debate tournament December 10 and 11. A feature of the tournament was a contest in refutation, the speeches to be refuted being furnished on records by the College of the Pacific, in California.

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The Reserve Rostrum of Western Reserve University is just finishing its eleventh season of public addresses, its sixteenth season of forum debates, and the forty-second of intercollegiate debates. Questions for debate include, in addition to the unicameral legislature and N. L. R. B. arbitration propositions which are being extensively debated this year, two others: "Resolved: That the United States should cease to protect by force of arms the lives and properties of its nationals in the event of foreign war," and "Resolved: That the United States should pursue a policy of economic nationalism." A score of topics have been announced for speeches and informal discussions.

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The forensic season at Pennsylvania State College has been an exceedingly active one. The men's and Women's debate teams engaged in more than eighty debates, attended the Westminster Tournament, sent a delegate to the Model Student Senate, and sponsored the third annual Pennsylvania State Debaters'

Convention. The Forensic Council also sponsored a series of extension offerings in a number of neighboring communities, the annual all-college extemporaneous speaking contest, the annual intramural discussion contest, and the National Forensic League District High School Debate Tournament. In addition to these activities, the Forensic Council brought H. A. Overstreet to the campus for a lecture-forum on the subject of "Human Behavior Under a Dictatorship," presented the eleventh annual International Debate with Oxford University, and scheduled a number of additonal events. Possibly the most interesting forensic development of the year was a symposium and forum in which the presidents of the Y. M. C. A. and the W. S. G. A., the vice-president of the Senior Class, and the editor of the *Penn State Collegian* led the discussion of the subject, "Whe. should the college student be willing to participate in war?"

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A number of interesting debates have been scheduled this season at the University of Missouri. For example, the Anglo-Scottish team presented the case for American participation in European affairs; a team from the coal mines and steel mills of Pittsburgh's industrial area presented the case of the C. I. O.; the University of Chicago upheld the Chicago Plan of higher education; Vassar College presented the advantages of segregation in education; and Harvard's team argued in favor of the tutorial system of education.

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The twelfth annual inter-collegiate debate tournament of Southwestern College, Kansas, was held at Winfield November 26 and 27, with more than 400 debaters from 45 colleges and eight states participating. More than 500 debates were held during the two days, and there was also a contest in extemporaneous speaking.

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Six of the county schools of St. Louis County, Missouri, have organized a High School Speakers' Bureau, which is designed to provide opportunities for students to speak before public groups. Public speaking instructors of the respective schools serve as official representatives, and must approve all talks before they are scheduled for presentation. The schools are those of Kirkwood, Maplewood, Webster Grove, University City, and John Burroughs High Schools.

DRAMATICS

The National Broadcasting Company is presenting a new series of "Great Plays," designed to show the development of drama from the ancient productions in the Theatre of Dionysus to the contemporary theatre. The series was begun Saturday, February 26, with *The Birds*, by Aristophanes.

The annual English Study Tour sponsored by the Drama League Travel Bureau will extend from July 1 to August 28 this summer, and will include the six weeks summer session at the Central School of Speech and Drama in London, the Malvern Festival, and the Shakespeare Festival. Further information may be secured from the Drama League Travel Bureau, Woodstock Hotel, New York City.

Announcement has been made of the creation of the new post of directress of dramatics at the University of Pennsylvania, and the appointment of Kathleen Quinn, formerly with the Theatre Guild, to fill it. This means that there will be an enlarged program in dramatics among the women students of the

university. Two societies, Touchstone and Bowling Green, provide dramatic opportunities for women, and women are also eligible for membership in the Pennsylvania Players.

A drama shop has been established at Massachusetts Institute of Technology, to give students opportunity to produce plays. The first performance of the present season was *Ten Nights in a Barroom*.

A full-length feature film has been made at Yale University this past winter, devoted entirely to the backstage operations of a theatre, the camera recording from day to day the details involved in staging a play, the contributions of the director, stage and costume designers, electrical and mechanical engineers, and many minor technicians.

Recent dramatic performances at Los Angeles Junior College include Behrman's *The Second Man* and a program of four original one-acts: *Mooncalf*, by Brainerd Duffield; *Tourist Season*, by Bettye Knapp; *Memorial Day*, by Brainerd Duffield; and *Cinema Child*, by Deane Moxley.

The fourteenth annual Drama Festival (formerly the One-Act Festival) of the Speech Arts classes of Pontiac High School, Michigan, was held December 1, 2, and 3, under the direction of W. N. Viola. Plays produced were the following: *Lucy Lavendar*, a marionette play by Anne Stoddard and Tony Sargff *Undertow*, by Anne Weatherly, *The Dummy*, by Arthur Kaser, *Concerning Florizel*, a marionette play by Lois Hanscom; *Three's a Crowd*, by Sara S. and E. C. McCarthy, and *The Belated Christmas Gift*, by W. N. Viola.

Major productions of the Missouri Workshop, at the University of Missouri, have this year included *First Lady*, by Dayton and Kaufman; *Pride and Prejudice*; Sherwood's *The Petrified Forest*; and Barries *Dear Brutus*.

Fall productions at Alabama College this year included Goldoni's *The Fan* and *Hobson's Choice*, by Harold Brighouse. The second play was taken on tour to several Alabama towns.

PERSONALS

John H. Frizell, Chairman of the Division of Speech at Pennsylvania State College, was on leave of absence last semester on account of ill health. Joseph F. O'Brien was acting Chairman during his absence.

Monroe Lippman, who received his Ph. D. degree in speech from the University of Michigan in June, is head of the new department of Speech and Dramatic Art at Tulane Universty.

Word has been received of the death of Samuel A. King, for many years on the speech staff at Bryn Mawr College, and long a member of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH.

Word has just been received of the death last April of Grace Lohr, of Grafton, West Virginia, a speech teacher who was widely known in that part of the country.

The Pennsylvania Forensic League will conclude its eleventh season of state-wide speech contests at Grove City, April 29 and 30. The League is administered by the Extension Division of the University of Pittsburgh and under its auspices contests are held in more than 50 Pennsylvania counties, nine districts, and the final state events. The program of the League for 1938 includes debating (unicameral legislatures); original oration; Shakespeare reading (the Comedies); poetry reading (Walt Whitman, Sidney Lanier, or Algernon Charles Swinburne); declamations (prescribed selections); and extempore speaking (flood control).

Who's Who Among Contributors

Emanuel L. Gebauer (*The Theatrical Criticism of William Archer*) is a graduate of Wesleyan University. He received his M.A. degree from Columbia University and has pursued graduate work at Cornell University and at Western University. He is teaching English and Stagecraft at John Hay High School, Cleveland, Ohio.

Monroe Lippman (*An Introductory Course in Dramatics*) received the A.B., M.A., and Ph.D. from the University of Michigan. He also did graduate work at the University of Iowa. He was formerly head of the Department of Speech and director of play production at Southwestern Texas State Teachers College and has taught at the University of Michigan and in the summer session at the University of Texas. He is a former officer of the Texas Speech Association. At present, he is in charge of speech and play production at Tulane University, and is director of the University Theatre.

Marion F. F. Boots (*The Speech Teacher Speaks*) is director of dramatics and verse speaking choirs in Pipkin Junior High School of Springfield, Missouri. Miss Boots is a graduate of Drury College and has studied at The American Academy of Dramatic Art and The Curry School of Expression.

Thomas A. Marsh (*The Bible as Source Material for Public Speaking and Oral Reading*) did his M.A. work with Davis Edwards at the University of Chicago. He received the B.D. degree from The Chicago Theological Seminary. For the past five years he has been Head of the Department of Speech at Southwestern University, Georgetown, Texas.

Mary Virginia Rodigan (*New Approaches to Aims in Interpretative Reading*) is Head of the Department of Speech at the State Teachers College, Milwaukee, Wisconsin. Since receiving her degree from the University of Wisconsin, Miss Rodigan has studied at Leland Stanford; Northwestern; Central School of Speech, London; Oxford University; and Wisconsin.

Harlen M. Adams (*Listening*) is Director of Speech Arts at Menlo Junior College, Menlo Park, California. He has degrees from Brigham Young and Harvard Universities, and has done graduate work at Princeton and Stanford. He was for two years Commissioner of Forensics of the Northern California Junior College Association.

D. W. Morris (*The Intercollegiate Forum*) is Head of the Department of Speech at the Junior College of Kansas City, Missouri. He graduated from Park College in 1928, received his Master's degree from the University of Maine in 1934 and his Doctorate from the State University of Iowa in 1936. From 1930-36 he was instructor in Public Speaking at the University of Maine. During the summer session of 1937 he was Acting Head of the Department of Public Speaking at the University of Maine.

Lyman Spicer Judson (*After-Dinner Speaking: A Bibliography*) is senior author of *Intercollegiate After-Dinner Speaking*, published by Noble and Noble. With Ellen Judson, M.A., he is co-author of the recently published H. W. Wilson Company text, *Modern Group Discussion*. Mr. Judson is in charge of speech courses at Kalamazoo College. He is the national secretary of Delta Sigma Rho.

Clarence L. Meader (*Biolinguistics—the Biological Approach to the Study of Language*) is Professor of General Linguistics (also in charge of instruction in Russian) in the University of Michigan. He has spent three years in linguistic research in Europe and has been extensively engaged in diagnosing pathological speech in secondary schools in Michigan. He is joint author with Professor Walter B. Pillsbury of "The Psychology of Language" (Appleton) and other publications. He is now engaged conjointly with Professor John H. Muyskens in preparation of a "Handbook of Biolinguistics," a Biological Exposition of Normal and Pathological Speech.

Karl A. Windesheim (*The Evolution of Speech Recording Machines*) has his degrees from Lawrence College, University of Washington, and the University of Wisconsin. He is at present an Assistant Professor of Speech at the University of Wisconsin. His doctoral thesis was on *Practical Apparatus for Sound Recording and Reproducing in the Speech Classroom, Laboratory and Clinic.*

Donald C. Bryant (Speech for Teachers) holds the Ph.D. degree from Cornell University in Public Speaking and Rhetoric and English. From 1929 to 1937 he was a member of the Department of English at the New York State College for Teachers, teaching English and Public Speaking. He is now Assistant Professor of English in charge of speech at Washington University, St. Louis. Since 1929 he has contributed several book reviews and four articles (including two on Burke) to the QUARTERLY JOURNAL OF SPEECH. He is Chairman of the Curriculum Committee of the Speech Association of Missouri, which is writing curricula in speech for the secondary schools of Missouri.

Clara E. Krefting (*The Status of Speech Training in the Secondary Schools of the Western and Eastern States*) is head of the Department of Speech at Bradley Polytechnic Institute, Peoria, Illinois. Miss Krefting has her Ph.D. from the University of Louisiana, where she held a teaching fellowship for two years. Miss Krefting is a member of the Committee for Advancement of Speech Training in Secondary Schools.

Mabel-Louise Arey (*A Diagnostic Profile of the Speech of Children in Grades 1, 2, and 3*) is associated with The Shopley School at Bryn Mawr, Pennsylvania. Miss Arey has studied at Emerson College of Oratory and Pennsylvania State College. While at Pennsylvania State College, she was associated with the Speech Clinic, and the State College Mobile Clinics, held for public schools throughout Pennsylvania under the guidance of Herbert Koepp-Baker, Director of the Pennsylvania State College Speech Clinic.

Walter H. Wilke (*The Development and Application of a Scale for Measuring Diction*) received his B.A. and M.A. from the University of Wisconsin in 1928 and 1929 respectively. He received his Ph.D. in Psychology, Columbia University, 1934; his study concerned *Speech, Radio, and the Printed Page as Propaganda Techniques*. Dr. Wilke regularly writes abstracts of